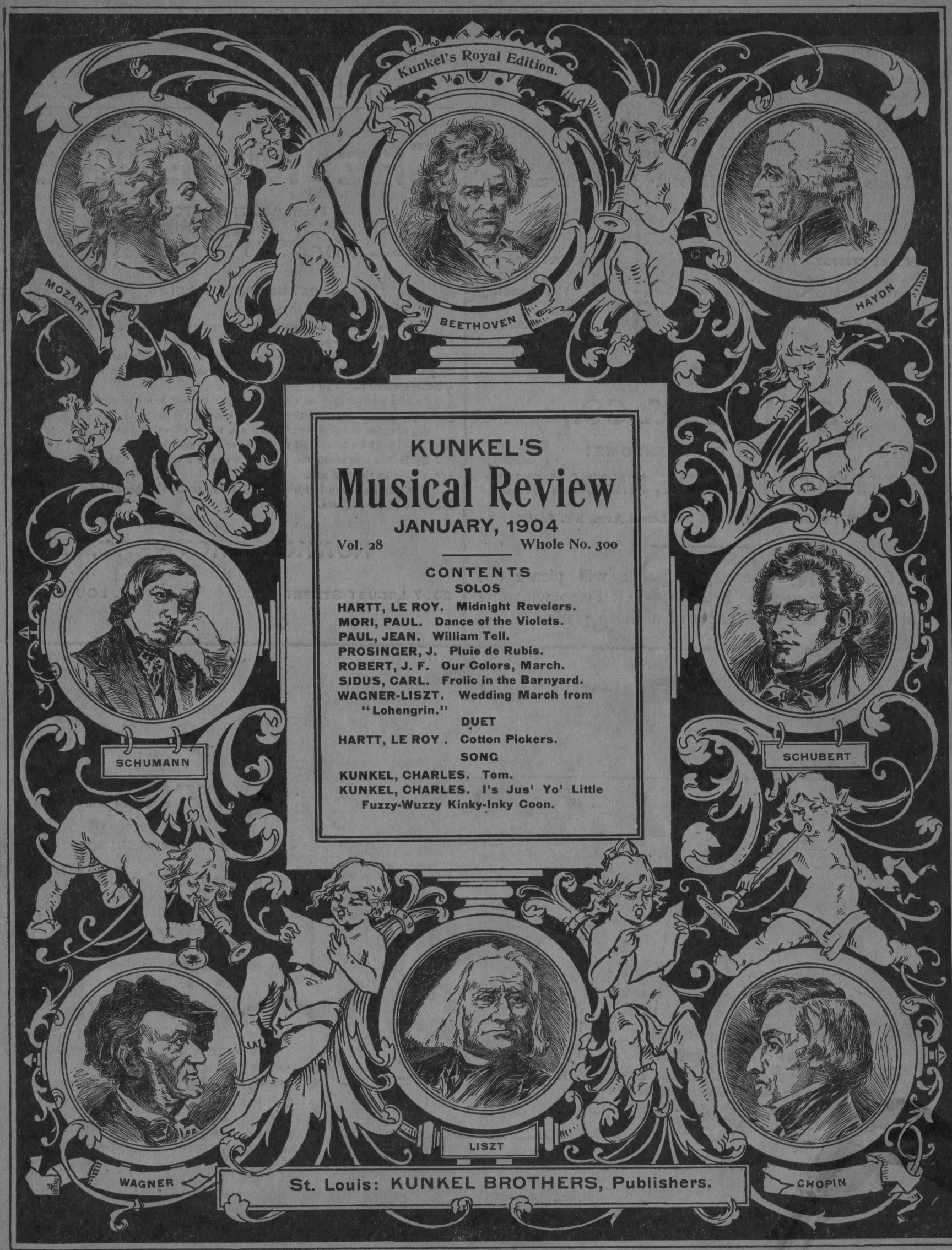

KUNKEL'S
Musical Review

JANUARY, 1904

Vol. 28 Whole No. 300

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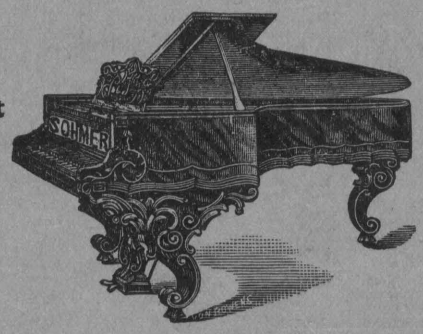

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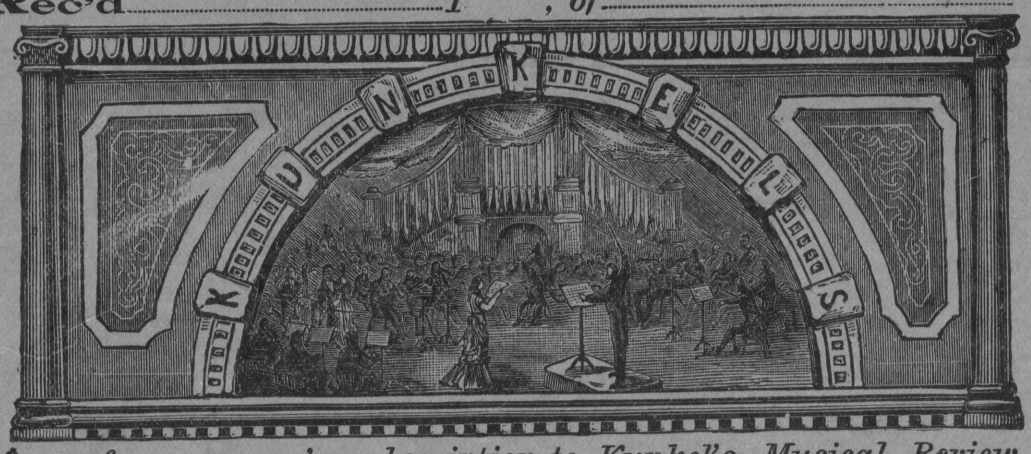

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WEBER & FIELDS had a costly experience in connection with Patti's concert at their West End Theatre says *Music Trade Review*. Although Mr. Weber and Mr. Fields each bought a box in their own theatre, paying cheerfully $500.00 each, the total advance sale up to the time the concert was supposed to commence, was less than three thousand dollars. The time scheduled for the concert was 2:15, but it was posponded until three o'clock, because Mm. Patti lived up to the clause in her contract which stipulated that she shall receive $5,000 before going on for each concert. The suggestions of Messrs. Weber and Fields that it was necessary for the Madame to become ill fell on deaf ears. She refused to be ill, and in fact was very much alive to the amount of money she required.

Weber & Fields had no other recourse but to write out a check for the $2,000 deficit. Then they sat in their stage boxes, surrounded by other smiling families, and looked things at each other across the theatre.

Including the $800 spent for advertising and the $1,000 for the boxes, the concert was costing them more than $4,000. Mm. Patti sang joyously. She sang for about twenty minutes. That made a cost to the music-loving music hall proprietors for $200 a minute.

Those notes of hers came very high, but they did not go to protest. "The boys" were game. "We were stung again," said "Joe" Weber. "But don't you care. Say, the Schubert Serenade was fine. It cost us $879.50, as near as I can reckon, but it was always a favorite of mine. 'Home, Sweet Home,' is very affecting the way she sings it. I never realized how valuable it was before. When sweetened to the tune of about $1,000."

"Oh, well," said Mr. Fields, "it was a fine concert. The highest-priced one I ever attended. I never cared very much for concerts, and I don't think I shall go to any more this winter. I haven't the time."

THE concert business is reported to be unusually poor in London this winter. This unfortunate state of affairs is, no doubt, due in part to the foolish antics of some of the concert givers. The latest fad is, it seems, the "Interval." During this interval the artist holds a reception in his or her room or wanders up and down the concert hall exchanging greetings with friends. These attempts to introduce social features into concerts may interest a few, while the audience as a whole frets over the waste of time. It is to be hoped this "fad" will not become popular here.

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A MUSIC-BLIND EAR.

Mm. Blauvelt, speaking of the value of instruction in singing, aside from considering the attainment of the correct method of the art, recently said to a New York interviewer: "There are many reasons why I should advise young girls to sing. Not the least important is that it is good for the physical health. I have known many a person to have been saved from consumption by a course of singing lessons, for they tend to establish the correct use of the voice, as well as stimulate the natural love for music. In every one there is a germ of power to appreciate the finest music, and the easiest way to express that appreciation is with the voice. All are capable of being taught to sing—to express spontaneously the finest emotions.

'I said, all are capable of learning to sing,' but to this I make one exception. The person whose ear is physically defective not only should not try to learn singing, but can not learn. In regard to this I recall an instance told me by Mm. Fursch-Madi. She knew a young woman who had a most beautiful voice, but she not only could not carry a tune, but when she made an approach to accomplishing it she always sung off the pitch. She had a fine teacher, and studied most conscientiously, but she was almost in despair. At last, by the advice of Mm. Fursch-Madi, she consulted an aurist. He made a thorough examination of her ears, and discovered that there was some malformation in the inner ear. The sound waves, as they struck the drum, produced wrong impressions. She sang just as she heard, which was incorrectly. She gave up singing, and devoted herself to the piano. As she had the notes to guide her she was not dependent upon her ear, and so, while her singing was a failure, her music was a success, and today she ranks as one of the leading pianists in Europe.

"I am a great believer in slow, healthy, consistent development. There is no 'royal road to learning,' and it is only by diligent study and incessant work that one is able to grasp the inner meanings of harmony. With musical intelligence, artistic sensibility, and perseverence, it is almost possible to create a voice. Then, too, the taste is improved by contact with what is elevated and refined, and the power to express the soul's emotions is gradually developed."

THE PLAINT OF THE SINGING TEACHER.

The question why so few young men of the better sort are attracted to the vocal profession is thus answered by H. W. Greene: "Because of the enormous competition of mediocrity, the cultured and capable professor cannot live in keeping with the dignity of his calling when competition governs his income. The college professor has no competition; his stipend is assured, and his mind open to the service of his appointment. It should be so with the professor of singing. Not until the teacher of singing has knocked at the door of the university and been admitted, or has created a university of his own, the stamp of which is on a par with that of any other institution, or finds a system by which the public may be made to discriminate between real and assumed work, will he be accorded the position artistically, as socially, to which he is entitled. Then will the careful parent be willing to have his boy adopt music as a profession." Mrs. Townsend Tagliapietra has been corresponding with President Hadley of Yale University on this subject. He has written to her as follows:

"To the matter of a professorship of vocal music, to be developed with the same degree of excellence that we are striving to obtain in the other section of our department of music, is one which I have frequently discussed with members of our faculty of music. We cannot undertake to establish such a professorship without endowment. As things stand, it is a question of money. The fund necessary for the proper endowment of a professorship at Yale is $100,000. This allows $3,750 for the salary, which is at the present the rate that our full professors are paid, and a few hundred dollars more, according to the rate of interest, for incidental expenses to assistants.

FROM a letter recently sent to the Gregorian Review, by order of Pius X., it seems that a decree is soon to be issued regarding reforms in church music all over the world. The friendship of the Pope for the famous composer, Maestro Perosi, whom he has received frequently in private audience since his election, has resulted in the framing of several laws regarding the kind of music which is to be used in churches.

The simplicity of Gregorian chant receives great praise from the Pope, while the less solemn but more melodious compositions of Palestrina are allowed where they can properly be executed. All operatic and profane compositions are to be barred from the churches during religious ceremonies, especially in Italy, where the custom of gaudy and absolutely profane performances at great religious celebrations has gained prevalence.

THE New York public has welcomed four new violinists and will be glad of the announcement that we are to hear a new 'cellist. Pablo Casals, of Barcelona, Spain, made his debut at the first of Mr. Franko's concerts of old music at the New Lyceum Theatre, on the afternoon of Jan. 12. Senor Casals is about 26 years old and has achieved extraordinary success on the other side in an extensive repertory. That he is a musician as well as a virtuoso will be realized when it is known that the medium through which he will introduce himself is the Hydn concerto. The selection fits into Mr. Franko's scheme perfectly and will be "in the picture." Mr. Franko will announce his entire programme shortly.

THE Centennary of Hector Berlioz has given us a better insight to the works of that great French composer than we have ever enjoyed before. December 11, 1803, the day of his birth, was the first of the most remarkable ten years in the history of music, culminating as they did in the birth of Wagner, 1813. Between Berlioz and Wagner came Chopin, Schuman, Liszt, Mendelssohn and a large number of lesser lights. Berlioz is remarkable in the same way that Beethoven and Bach are unique. They were path-finders; and only those who know musical history intimately know how little there was behind

them. From the predecessors of Bach and Handel those two illustrious characters got little, if anything. Haydn created the symphony form; but what in this was there to lead any one to believe that from this would be evolved a Beethoven? In the same way Berlioz stood—a colossal peak, created by his own genius and originality. Programme music, as given us by Berlioz, has made few advances even in the ultra modernity of Richard Strauss, and what Berlioz was as composer pales besides what he did for instrumentation.

THE opening of the opera season in New York this year has been of distinct interest for a great many reasons, principally because it has brought to our shores one of the greatest conductors living, Felix Mottl; it has also brought the greatest tenor living, Caruso; and numerous others who come into this class. It also marks the presentation in America of "Parsifal," and Conried has really serious ideas of doing more for the young American singer than any one in the past has done.

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THE THEORY OF THE PULSE ORIGIN OF RHYTHM.

The theory of the pulse origin of rhythm must stand or fall according as the evolutionary record is negative or affirmative. The beginning of our sense of rhythm, its first cause and effect, must be sought there where conscious mind has not meddled.

Since the fourth century before Christ says an exchange the speculation has been found fascinating, of attributing our sense of regular recurrence to the pulse within us. The speculation has awaited so long for tangible proof through reasons too many to be mentioned here.

To turn this speculation into a theory which is sound, it is patent that one thing is primarily necessary: The clock-time beat of the zoological rhythm must be found mirrored in the clock-time beat of its arterial ebb and flow. Sensory impressions from without leave their influences on the brain. Sensory impressions from within must do so also. The brain externalizes the effect of these influences. The savage sees color and paints his face; hears sounds and makes them. What more natural than that the recurrence which he feels within should by subconscious analogy be externalized also! The color pigment seen he adds to his skin, a tree, or anything paintable. Recurrence he combines with extraneous matter, with which it can not to inconveniently be combined. He dances in time, he emits sounds in time.

It is true that a sense of recurrence is found so low down in the animal series as to be an attribute of the insect family. It seems more than a coincidence that here also is found the first circulatory system complete, a heart with valves and blood vessels, a nervous system coupled with the sense of hearing. Does the grasshopper's, the cricket's chirp, tally in time with the thumping which his valvular heart delivers against his nervous system? The circulatory system of the insect world has been investigated to a degree. The time rate of its calls and cries has received more attention from scientists than the calls, songs or cries of any other branch of the animal kingdom, not excepting birds. Unfortunately in this investigation, a watch has for the first time been a nuisance in the world's time taking, inasmuch as the second hand of a watch can furnish only one time rate per minute. To say that Stenobothrus Melanopleurus utters three to four notes a second, probably means an exact number at 80 beats per minute, or 90, or whatever the case may be. In spite of this difficulty there is an undoubted connection between the clock-time rate of the insect pulse and the clock-time rate of the insect rhythm. The question that next follows is: Does the insect world externalize that sense of recurrence in combination with any other sense besides that of hearing? The glow worm, did it glow at will, would it glow with regular recurrence? The investigator decided by circumstantial evidence that it must. She found that it did. The glow from glows it glows at will. In the family of Lampyridæ it does so rhythmically. The Luciola Italica glows 80 to 100 times a minute when it is not using its lantern to light its way over a snag, etc. This latter rate tallies with the time rate of the general insect pulse, which strangely enough stands close to the human pulse limits.

So far as man is concerned, the most useful data regarding his rhythmic output are those furnished by the metronomic markings of musical compositions. It is here, and here only that the brain has been able to systematically externalize the rhythm most natural to it with a sense of method and order approximating instrumental exactitude, and capable of an exact measure and expression in number. Now these metronome markings offer a most startling fact, in that nearly all of them are placed within the region of the average daily pulse, considered in its cycle of daily unpathological variation, from a little below 60 to a little above 90 beats per minute. They all fall within the pulse rate as it is when it is hastened by exercise or alcoholic liquors; and under these affecting circumstances many a composer has composed. Beethoven thought out his themes while walking vigorously around the Ringstrasse, Vienna. Composers of opera have composed while gesticulating violently the parts. Many did not hesitate to work under mild alcoholic stimulants. Within the normal pulse rate, forty metronome markings of twelve Beethoven sonatas stand; the average of fifty numbers of Handel's "Messiah" is exactly 72½ beats per minute—precisely the rate of the average, normal adult pulse. It is the same with thirty-three metronome markings of Bach vocal scores taken at random while at the Bach Festival at Bethlehem. It is so with 99 per cent of the metronome marks given to seven hundred and fifty hymns in a hymn book that was edited with the critical supervision of Mr. Horatio Parker and Mr. Arthur Whiting. It is an interesting fact connected with the markings of his hymn book, that they average from 72 to 100 instead of from 60 to 90 beats per minute, the editors having been evidently anxious to give the hymns an impetus which the congregation would not damage later by dragging.

The confessed time in which band conductors conduct their popular marches is from 62 to 72 beats per minute. When they wish to enliven their time they double the rhythm, thus keeping the clock-time beat still intact. The writer possesses data which seem to show that verbal rhythm follows the same rule, Mr. Sidney Lanier having so beautifully prepared the way in his *Science English Verse*, by showing that "verse is such things as music is made of."

The suggestion these facts call forth are of course unlimited. With one of them we will end. Is a twilight song not calm? Is a roystering ditty not fast? A twilight pulse is fast.

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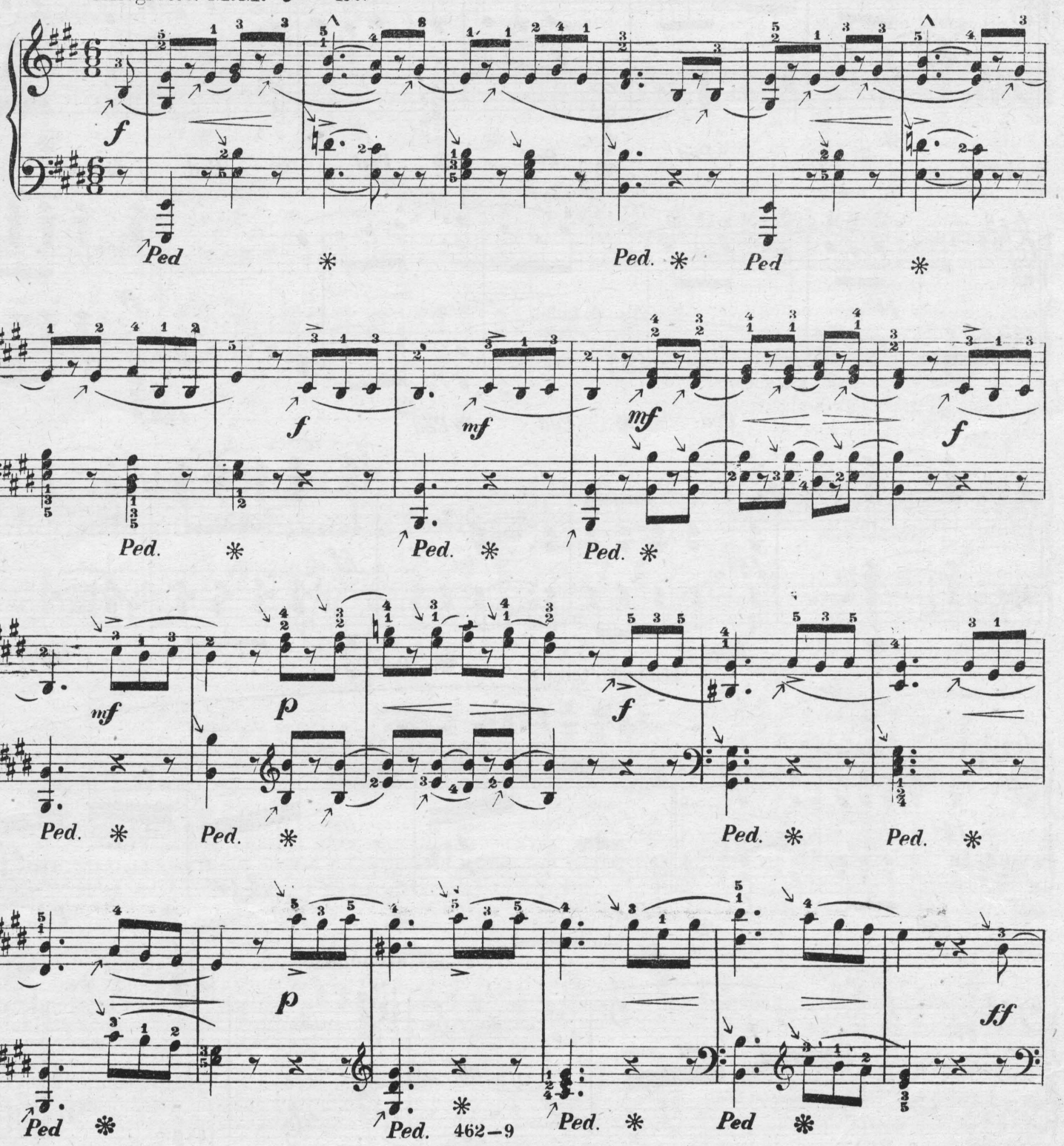
William Tell

TO THE CHASE.

Notes marked with an arrow (↘) must be struck from the wrist.

JEAN PAUL.

Allegretto. M.M. ♩. = 152.



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ff

Ped ✻ Ped. ✻ Ped

f

✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped.

p

ff

✻ Ped. ✻ Ped. ✻ Ped Ped

pp

✻ Ped. ✻ ff Ped

L'istesso tempo.

pp

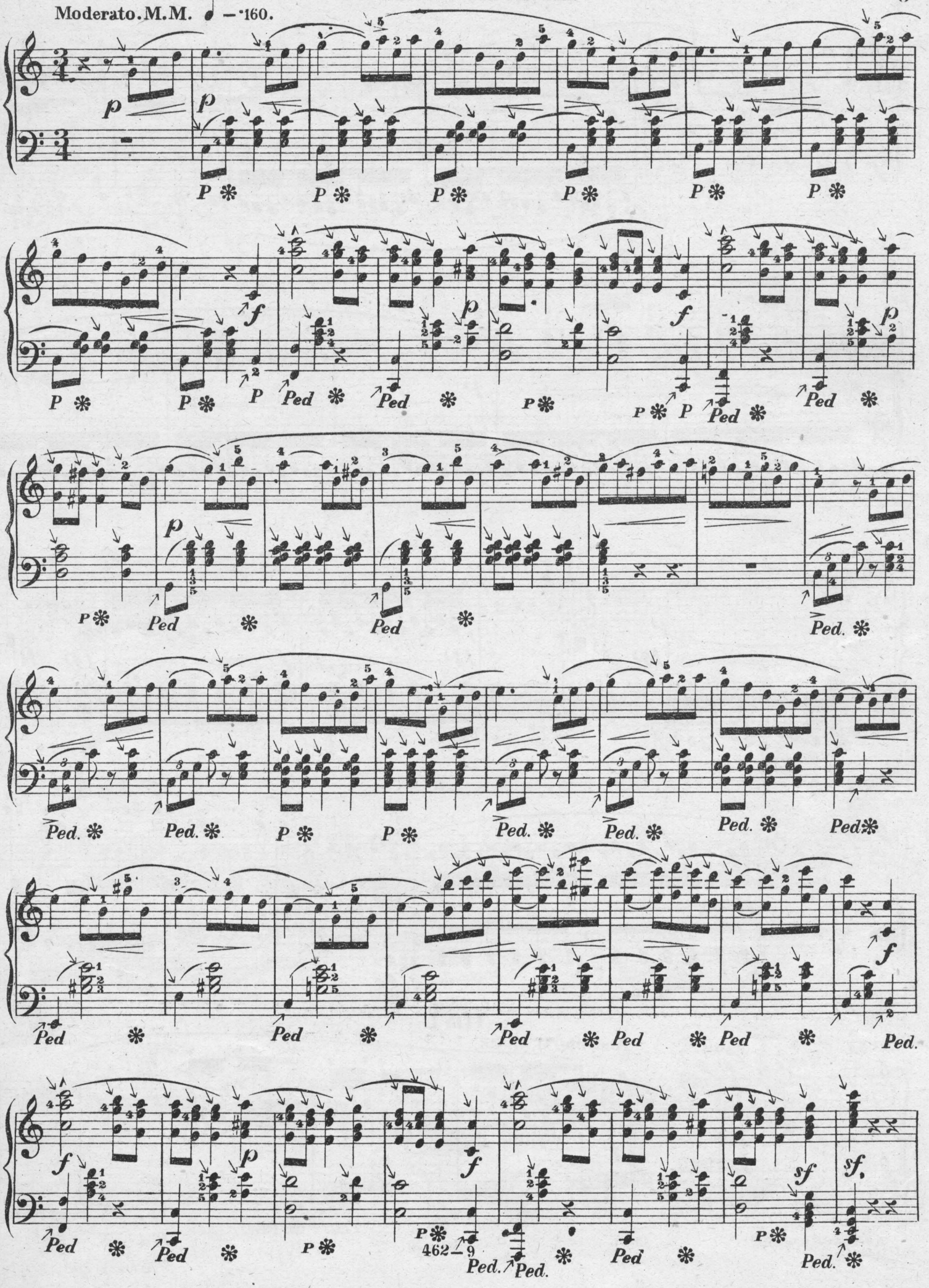
Ped. ✻ f Ped ✻ Ped. ✻ Ped.

armonioso.

mf

✻ Ped. ✻ Ped ✻

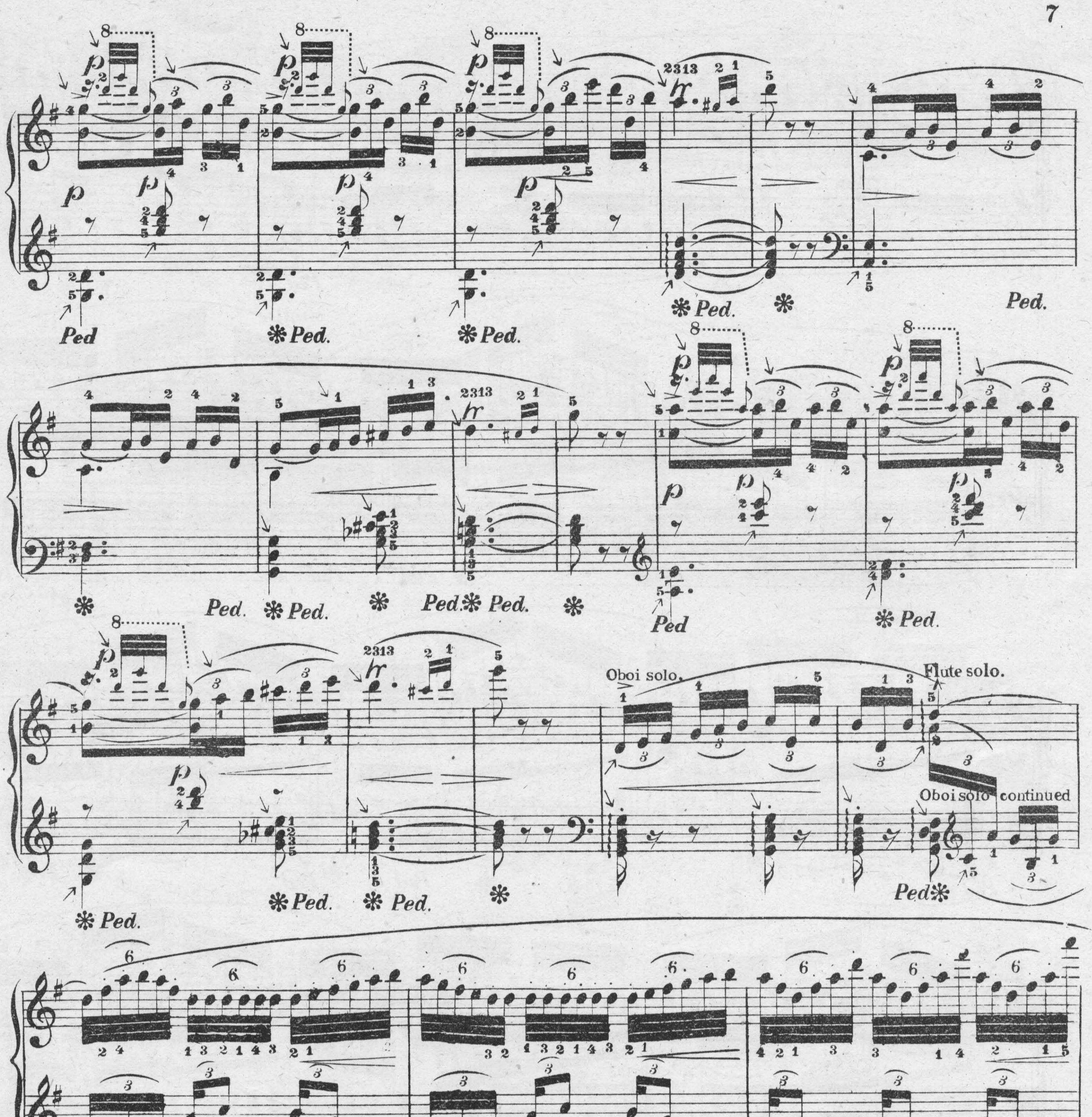
Moderato. M.M. ♩ = 160.



IDYL.

Andante. M.M.=46.

tranquillo.


Oboi solo.
Flute solo.
Oboi solo continued
Oboi.
Flute.
Oboi.
Ped.

8

Ped. ✻

Ped cres.....cen.....do.....

simili.

✻ Ped. ✻ Ped ✻ Ped. ✻ Ped ✻ Ped.

8

Ped ✻ Ped. ✻ Ped. ✻ Ped ✻ Ped ✻ Ped. ✻

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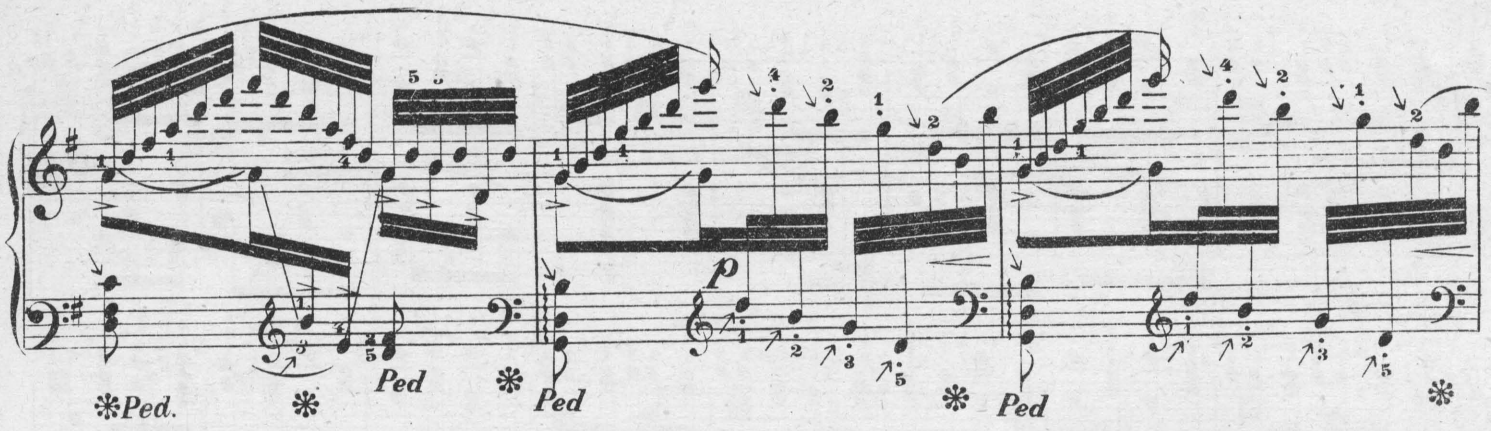

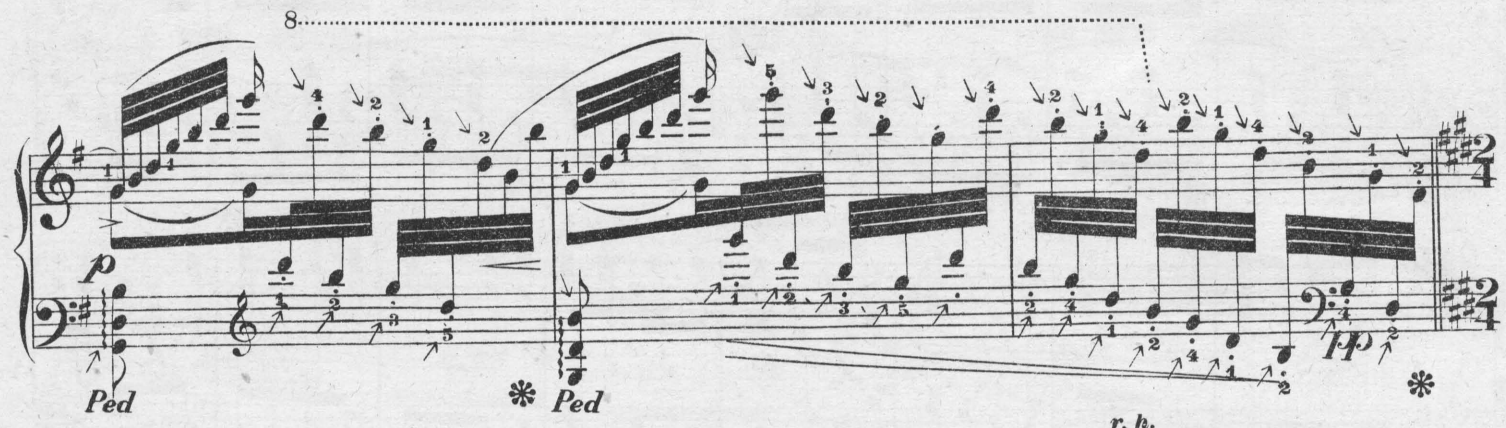

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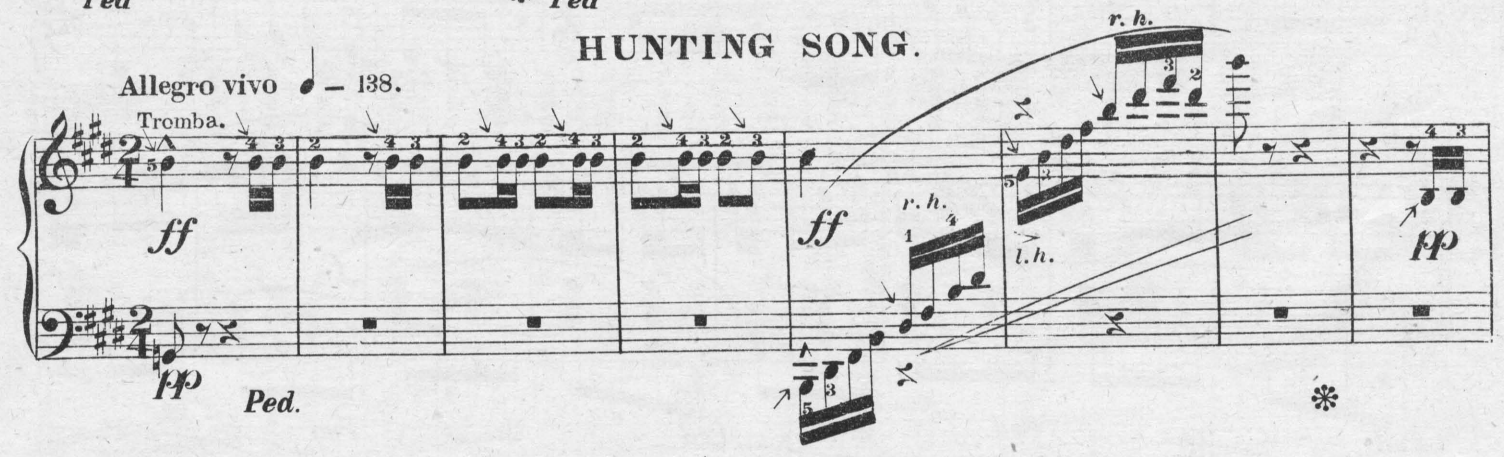

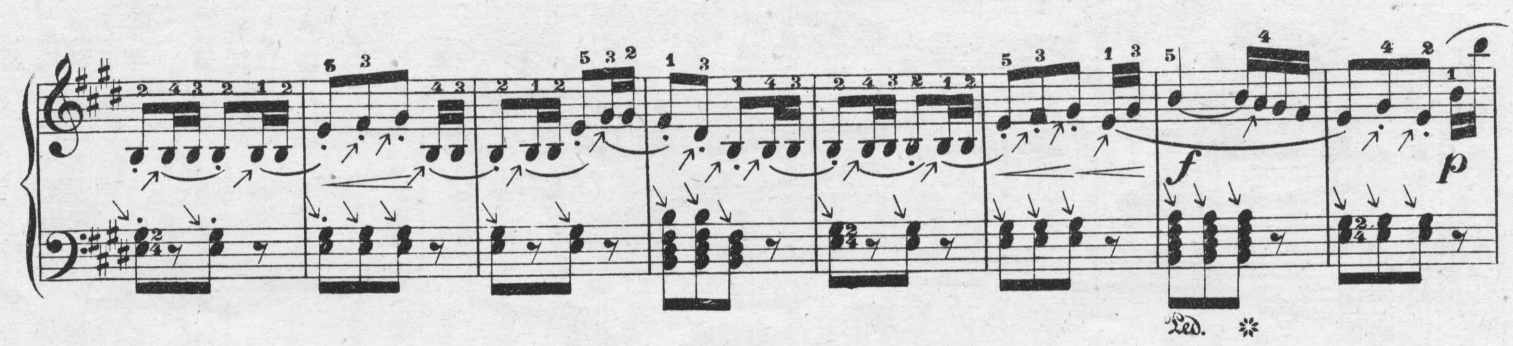

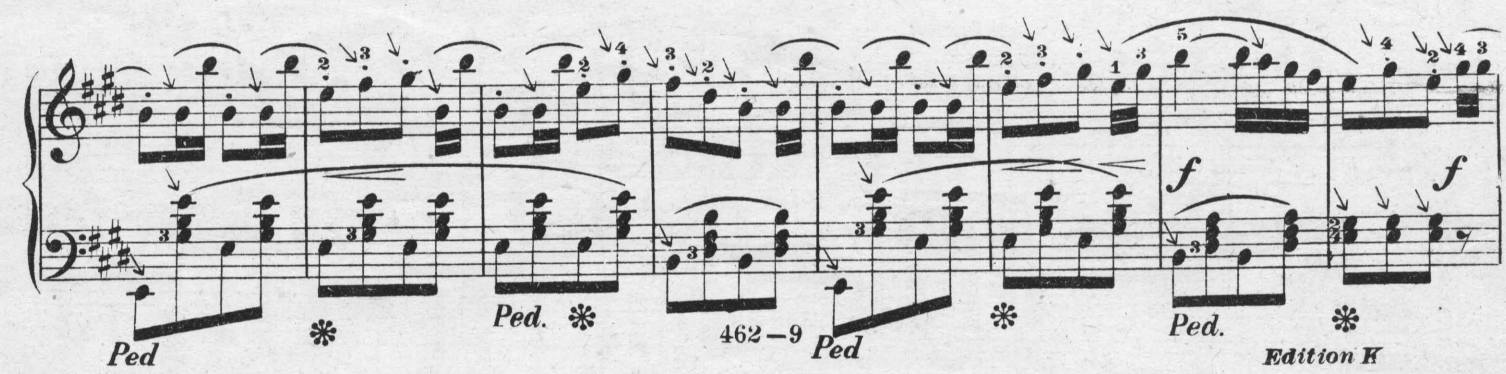

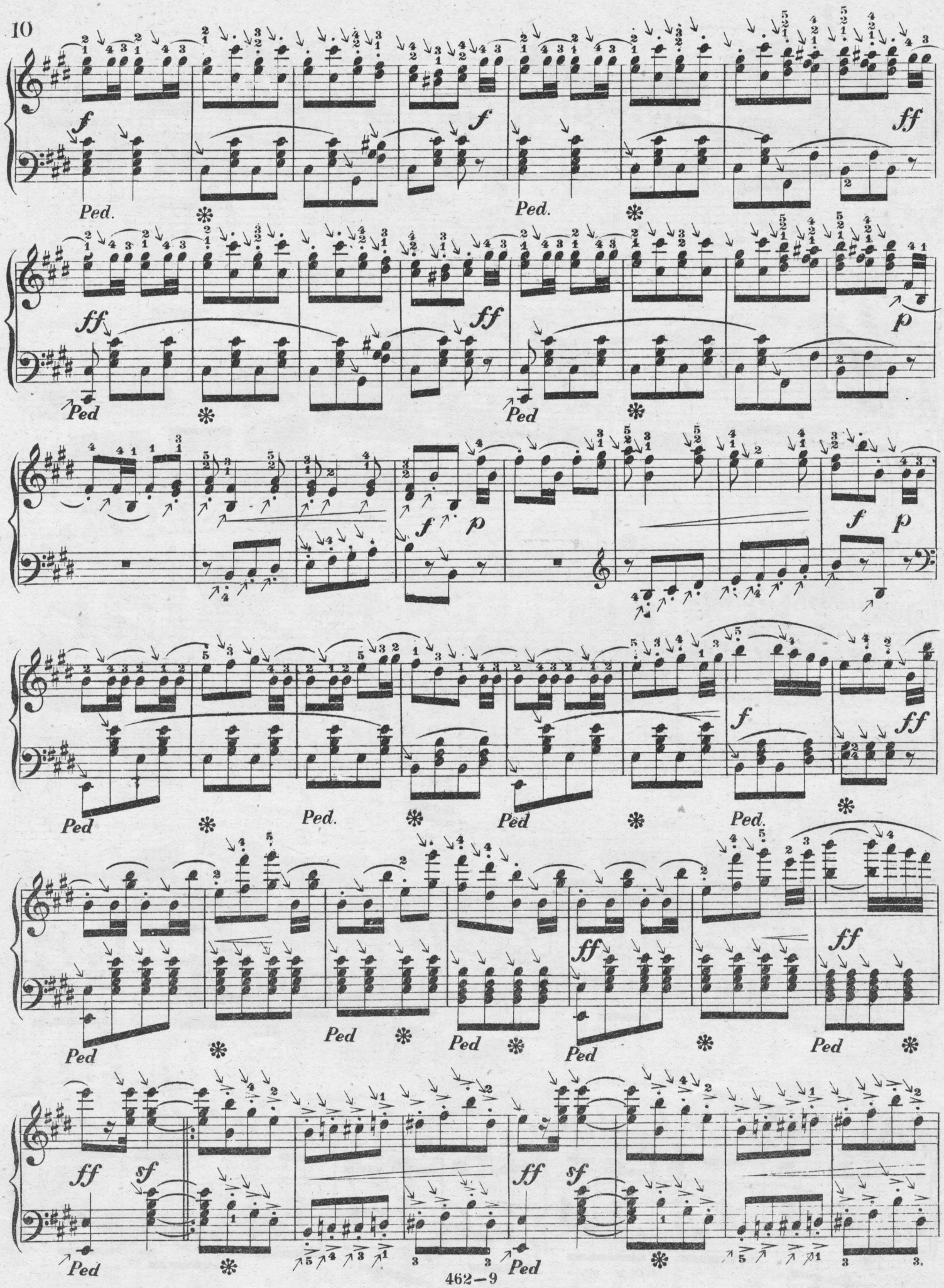

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Con anima.

Edition Kunkel.

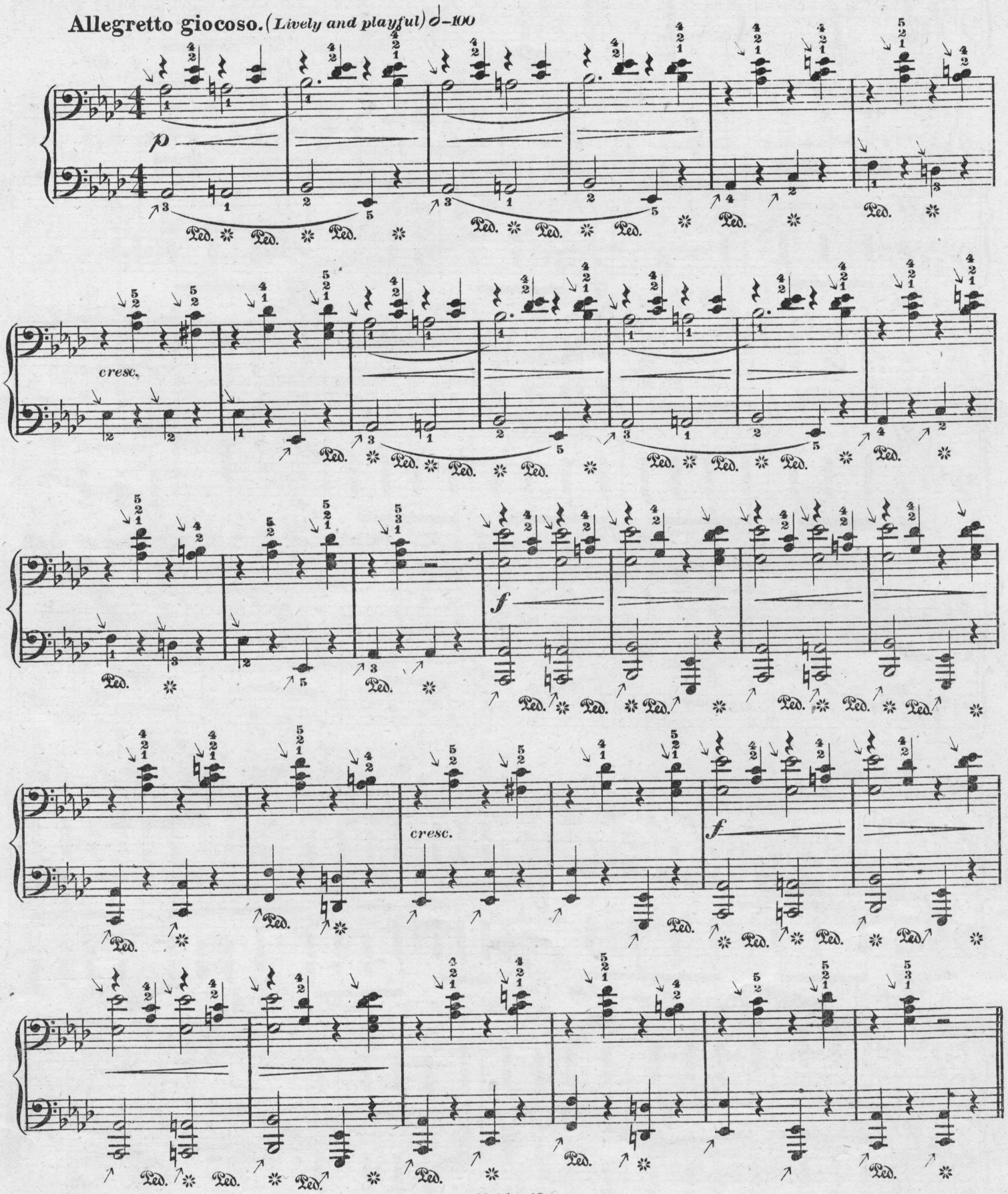
COTTON PICKERS.

SECONDO.

Notes marked with an (↘) must be struck from the wrist.

LE ROY HARTT.

Allegretto giocoso. *(Lively and playful)* ♩=100



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1944 - 10

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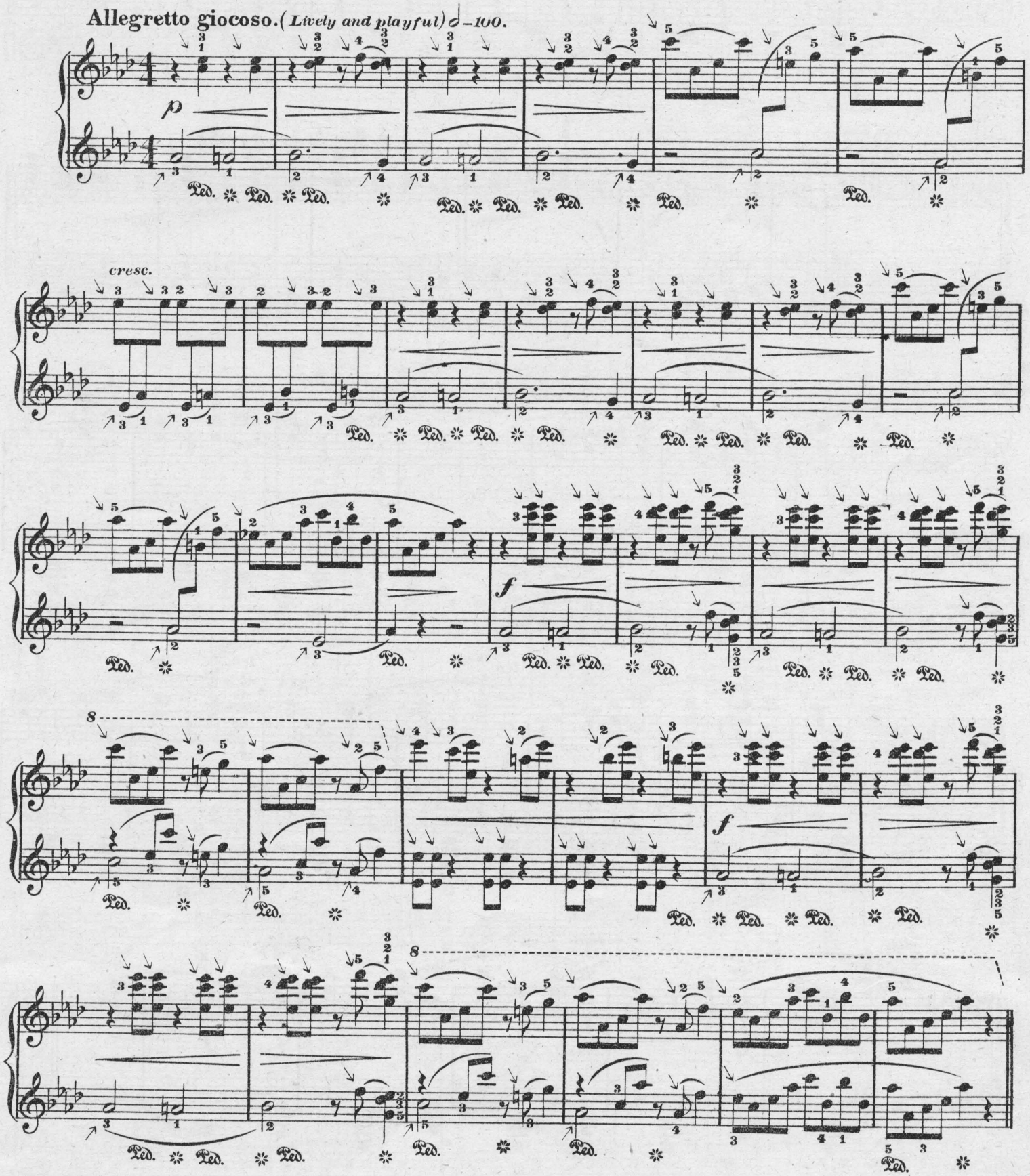
COTTON PICKERS.

PRIMO.

Notes marked with an (↘) must be struck from the wrist.

LE ROY HARTT.

Allegretto giocoso. *(Lively and playful)* ♩=100.



f *p* *cresc.*

f *p*

cresc. *ten.* *f* *ten.*

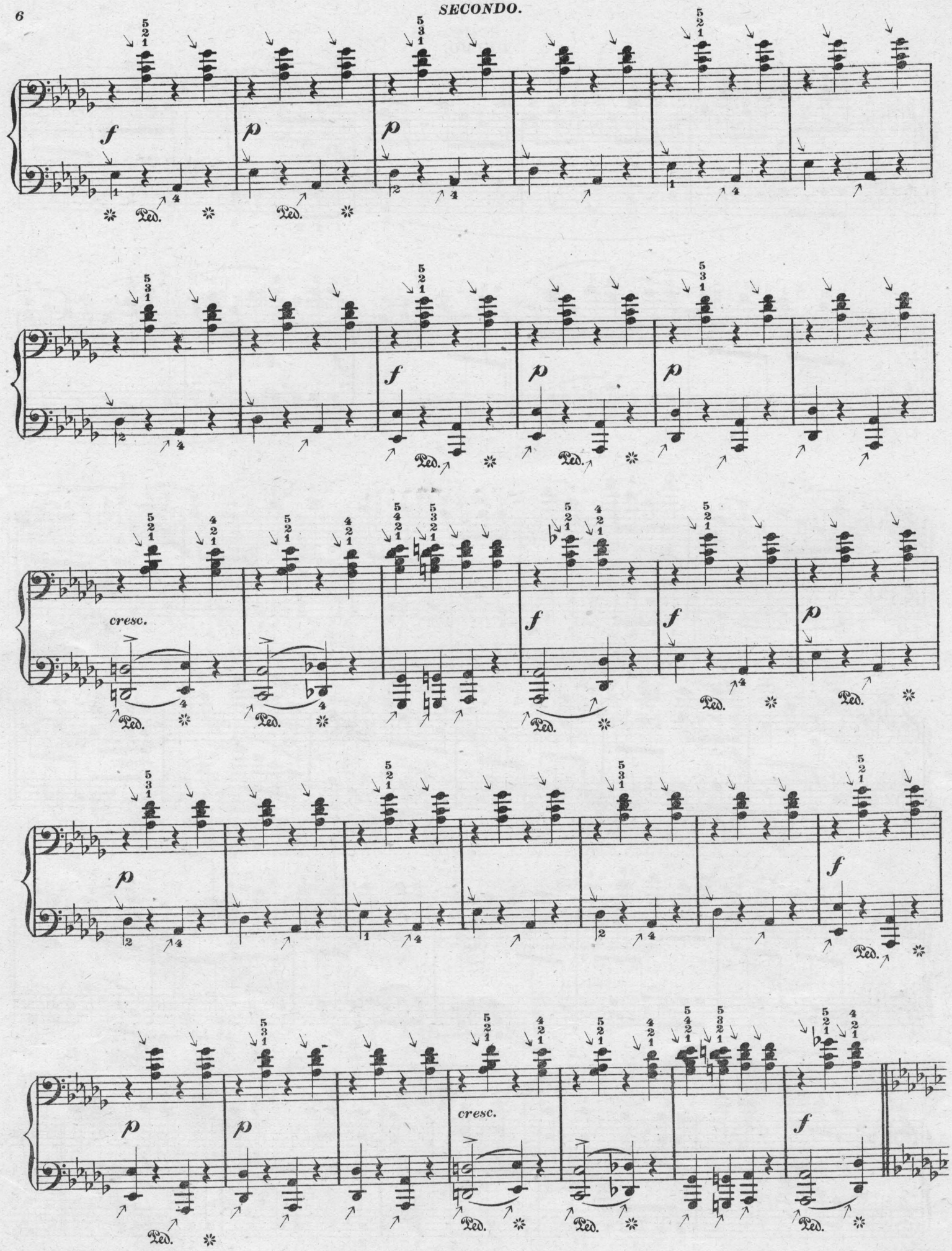
p *cresc.* *ten.* *f* *ten.*

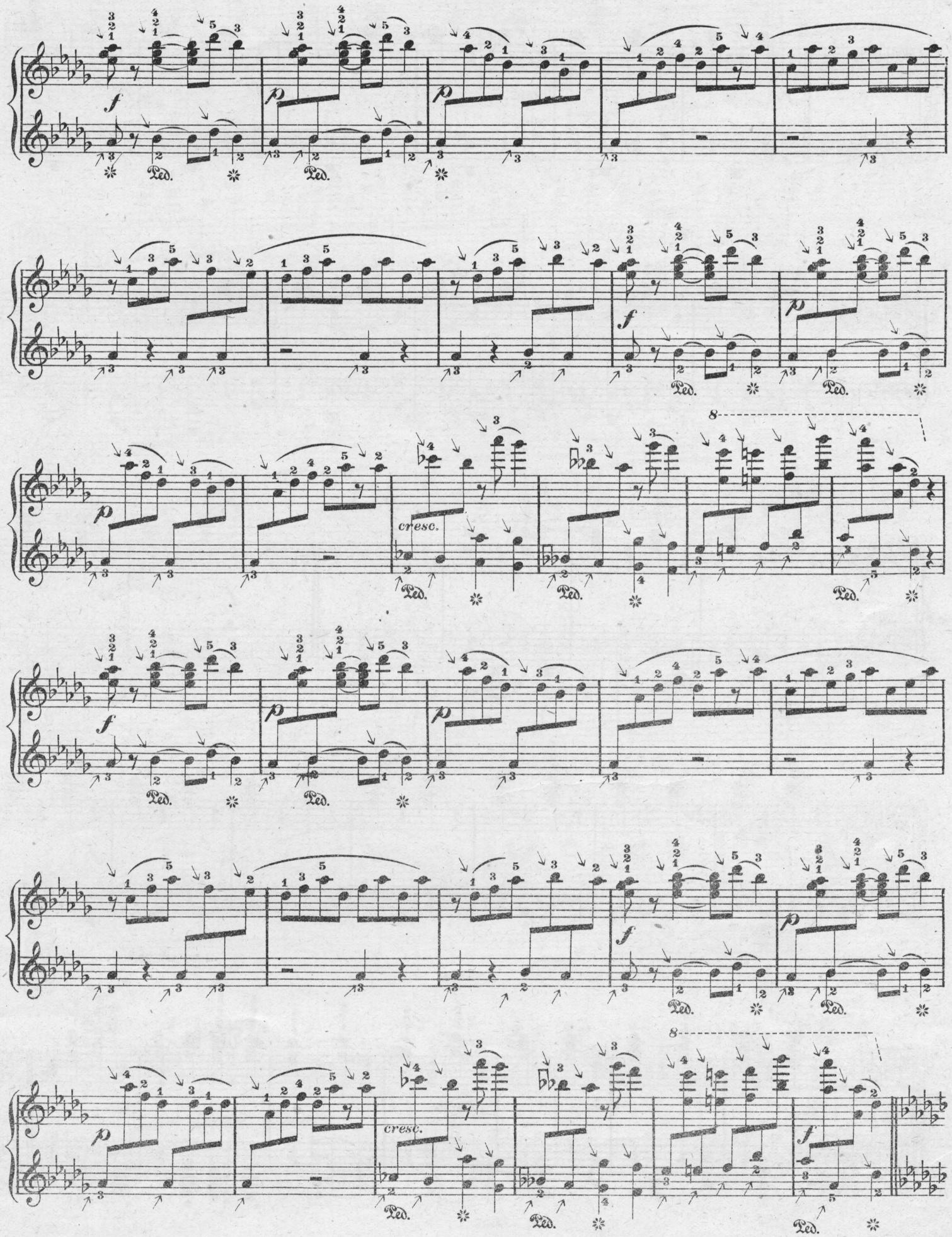
p *cresc.* *ten.* *f_* *f* *ten.*

Ped.

f *p* *cresc.* *f* *p* *cresc.* *f* *p* *cresc.* *f*

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped.


f
p
p
Ped.
Ped.
f
p
p
Ped.
Ped.
cresc.
f
f
p
Ped.
Ped.
Ped.
p
f
Ped.
p
p
cresc.
f
Ped.
Ped.
Ped.


f
p
cresc.
8
Ped.

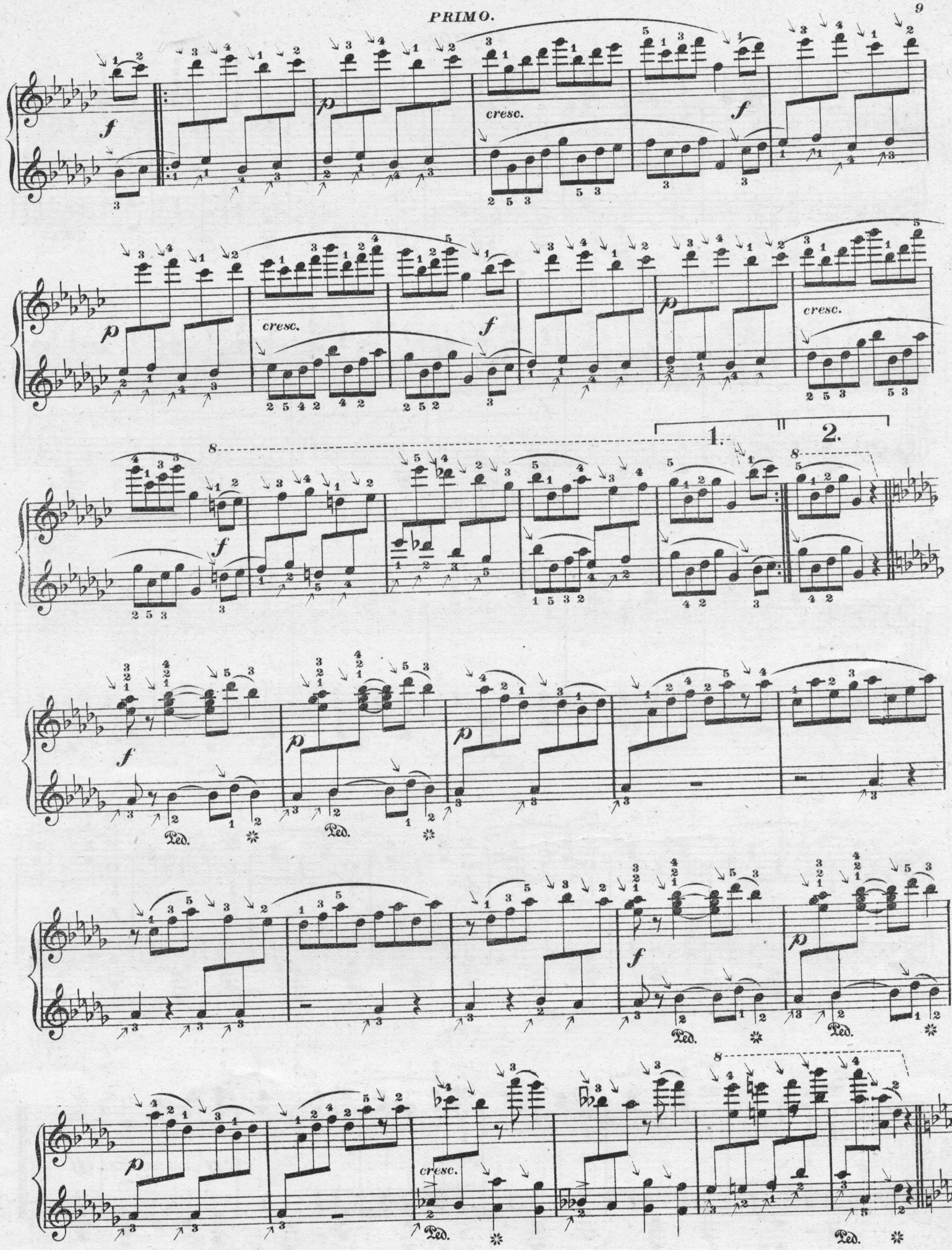
f *p* *cresc.* *f* *p*

cresc. *f* *p* *cresc.*

f *p*

f

p *cresc.*


cresc.
1.
2.
Ped.

mf

cresc.

f

ten.

f

ten.

p

ten.

cresc.

f

ten.

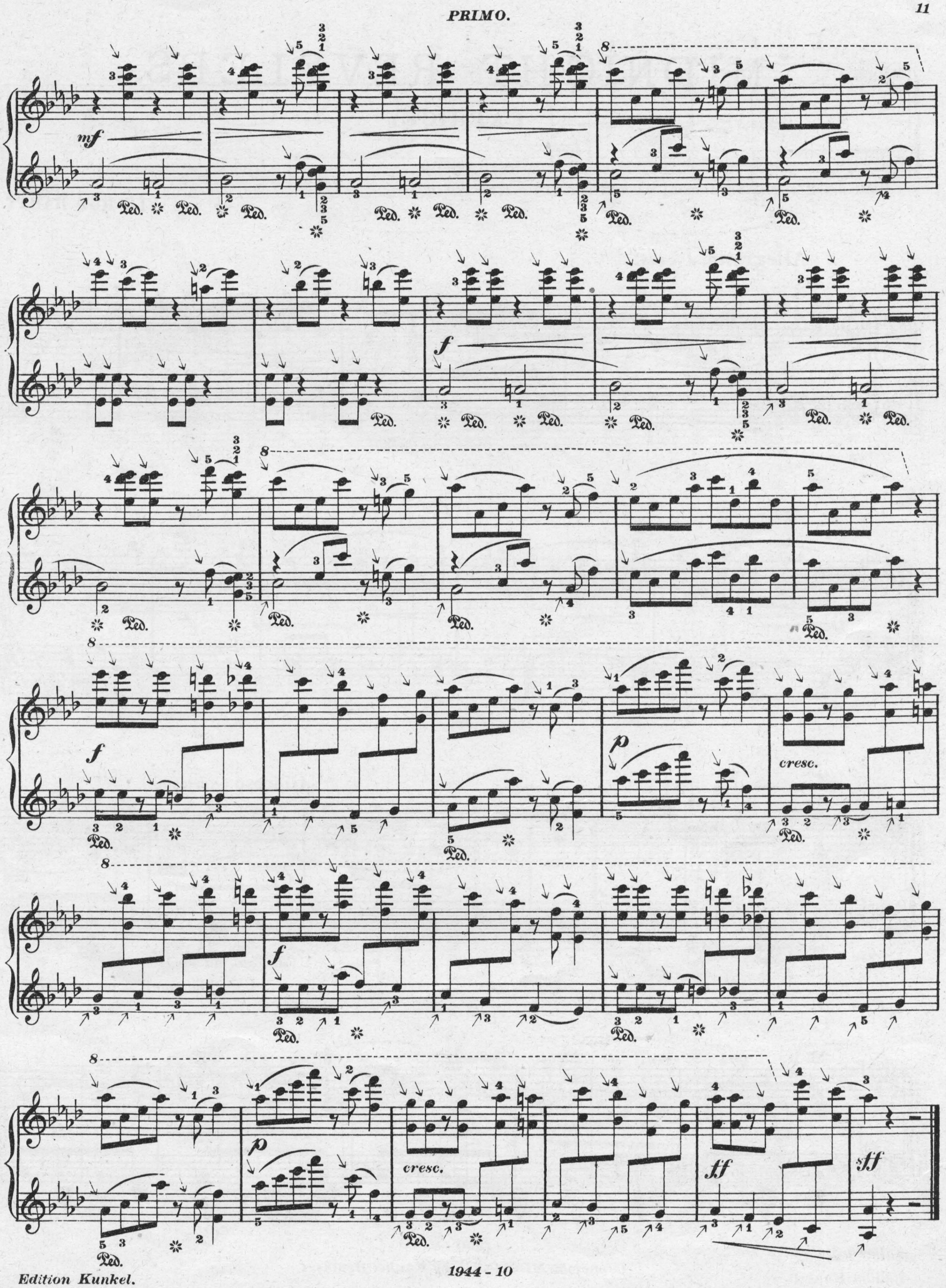
p

ten.

cresc.

ff

sff


mf
f
p
cresc.
ff
sff
Ped.

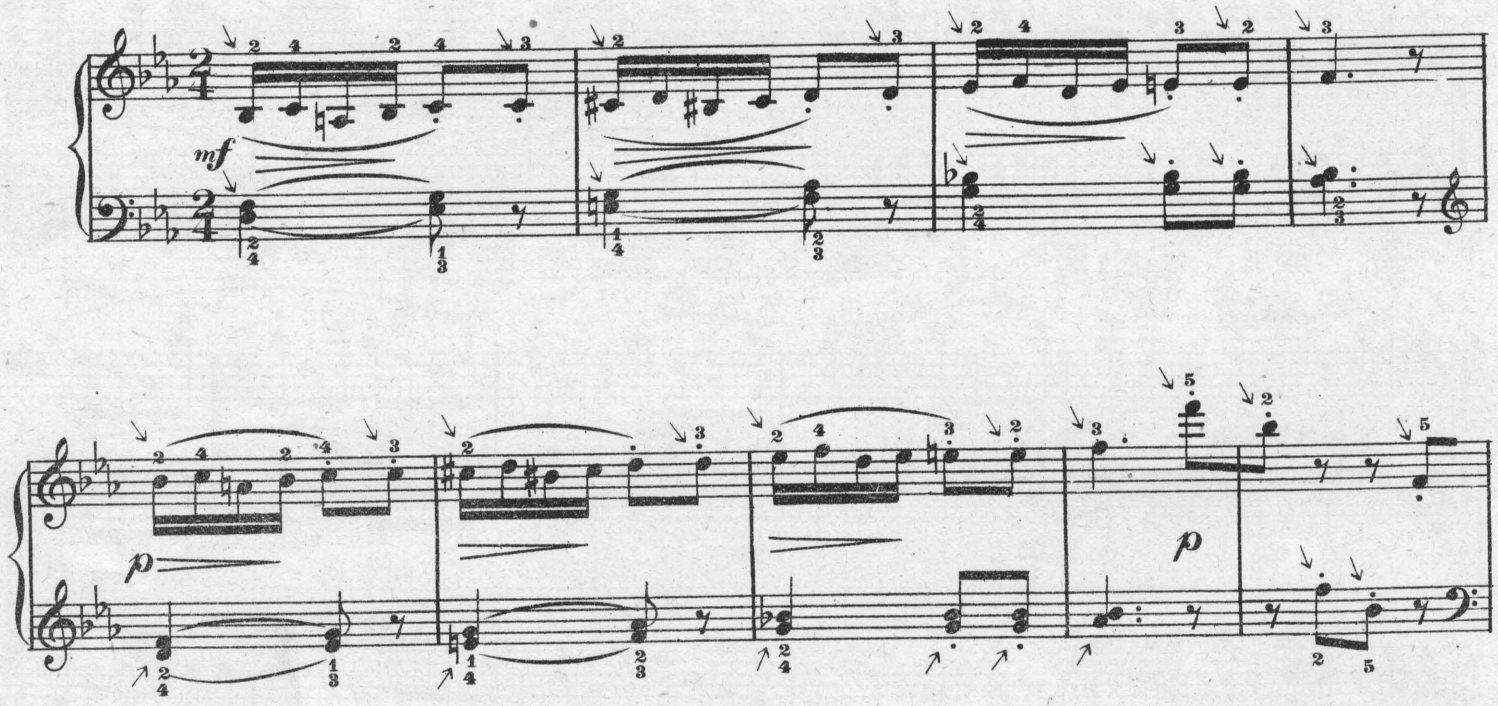
MIDNIGHT REVELERS.

CAPRICE.

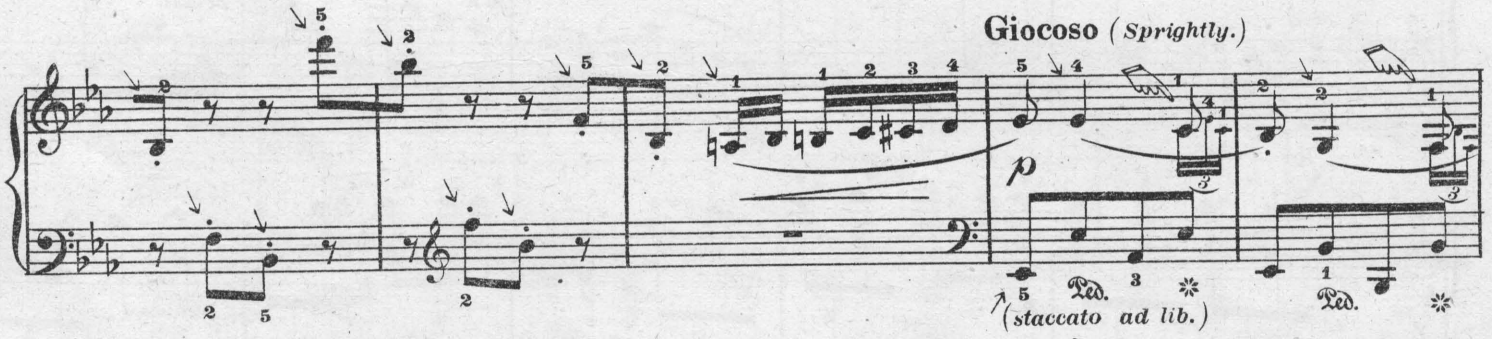
Notes marked with an arrow (↘) must be struck from the wrist.

LE ROY HARTT.

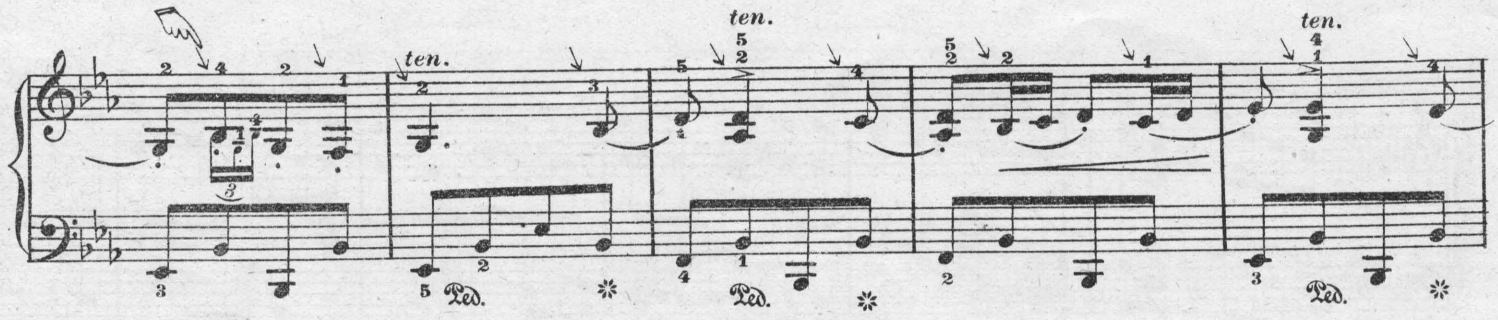
Allegretto. ♩ – *108.*



Giocoso *(Sprightly.)*



The small notes are ad lib.



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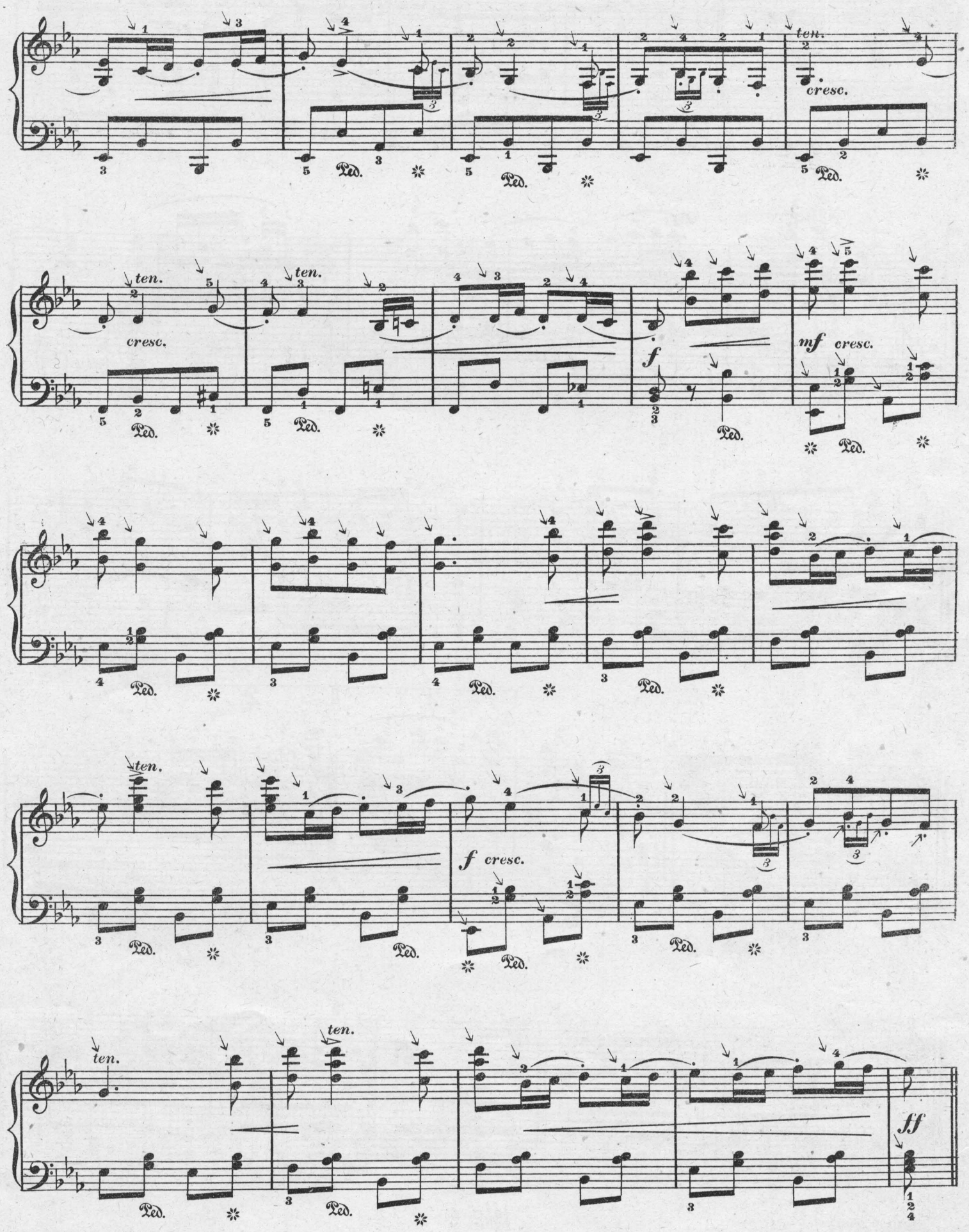
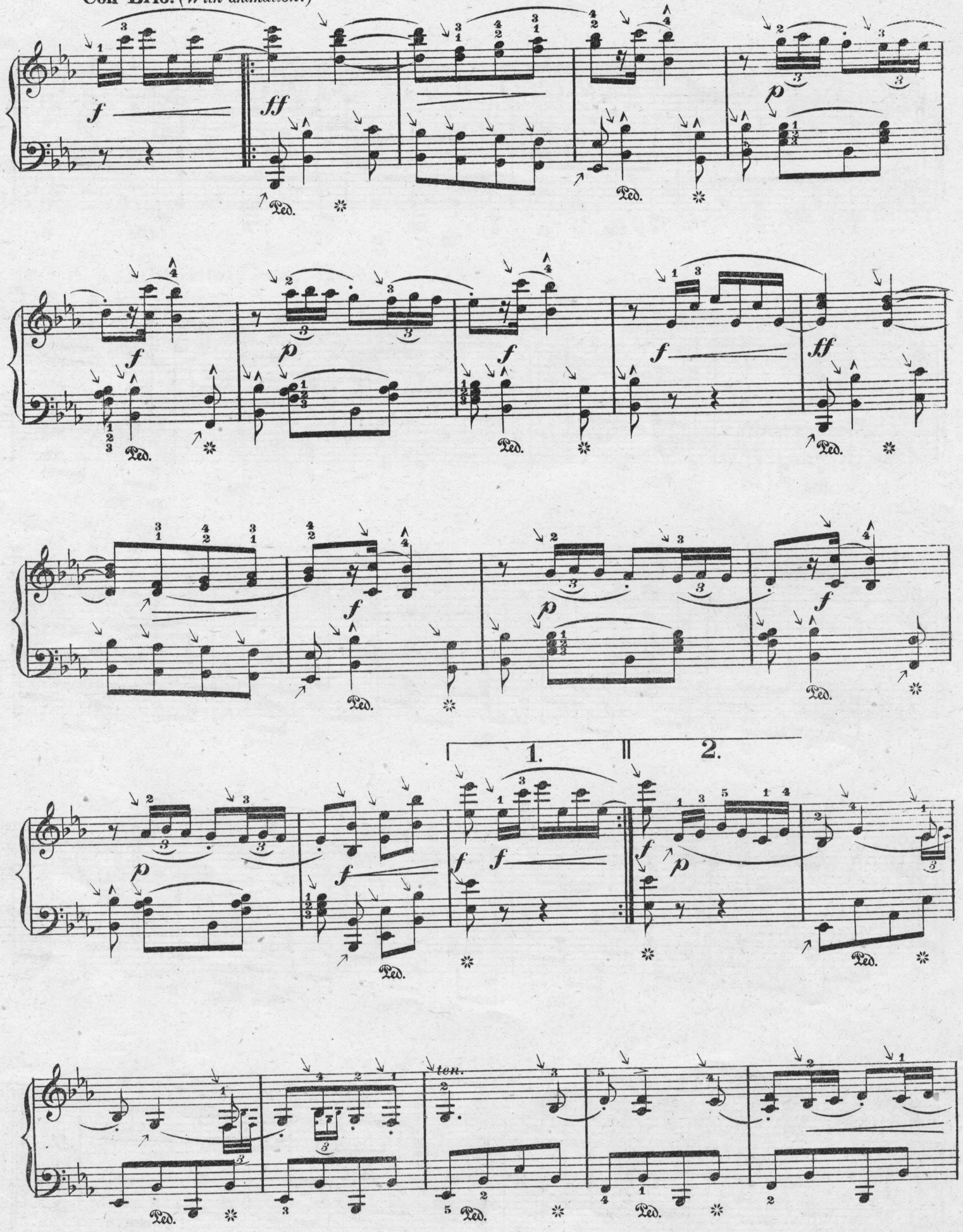
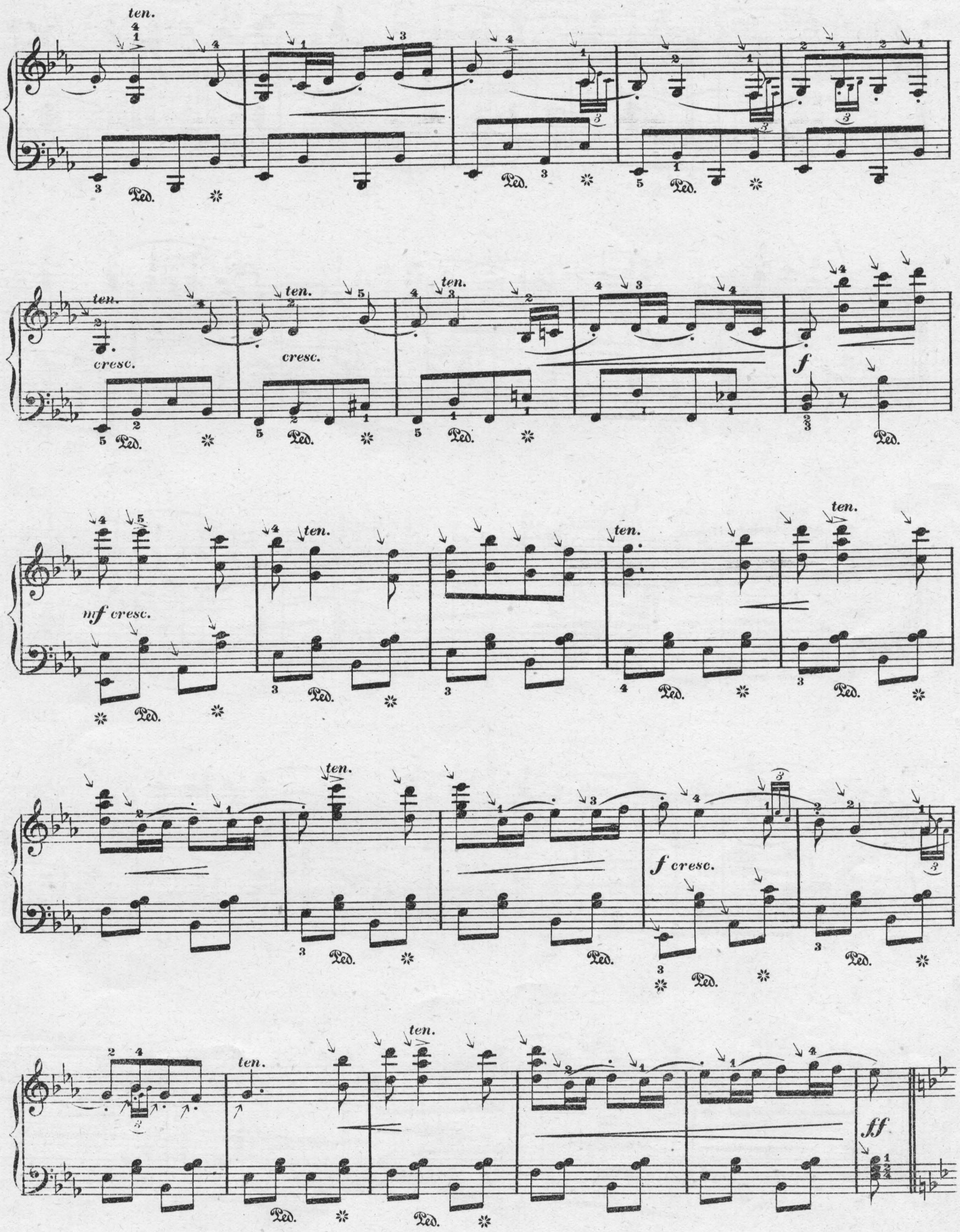

ten.
cresc.
Ped.
f
mf
ff

Con Brio. (*With animation.*)




ten.
cresc.
f
mf cresc.
f cresc.
ff
Ped.

dolce. *(sweetly)*

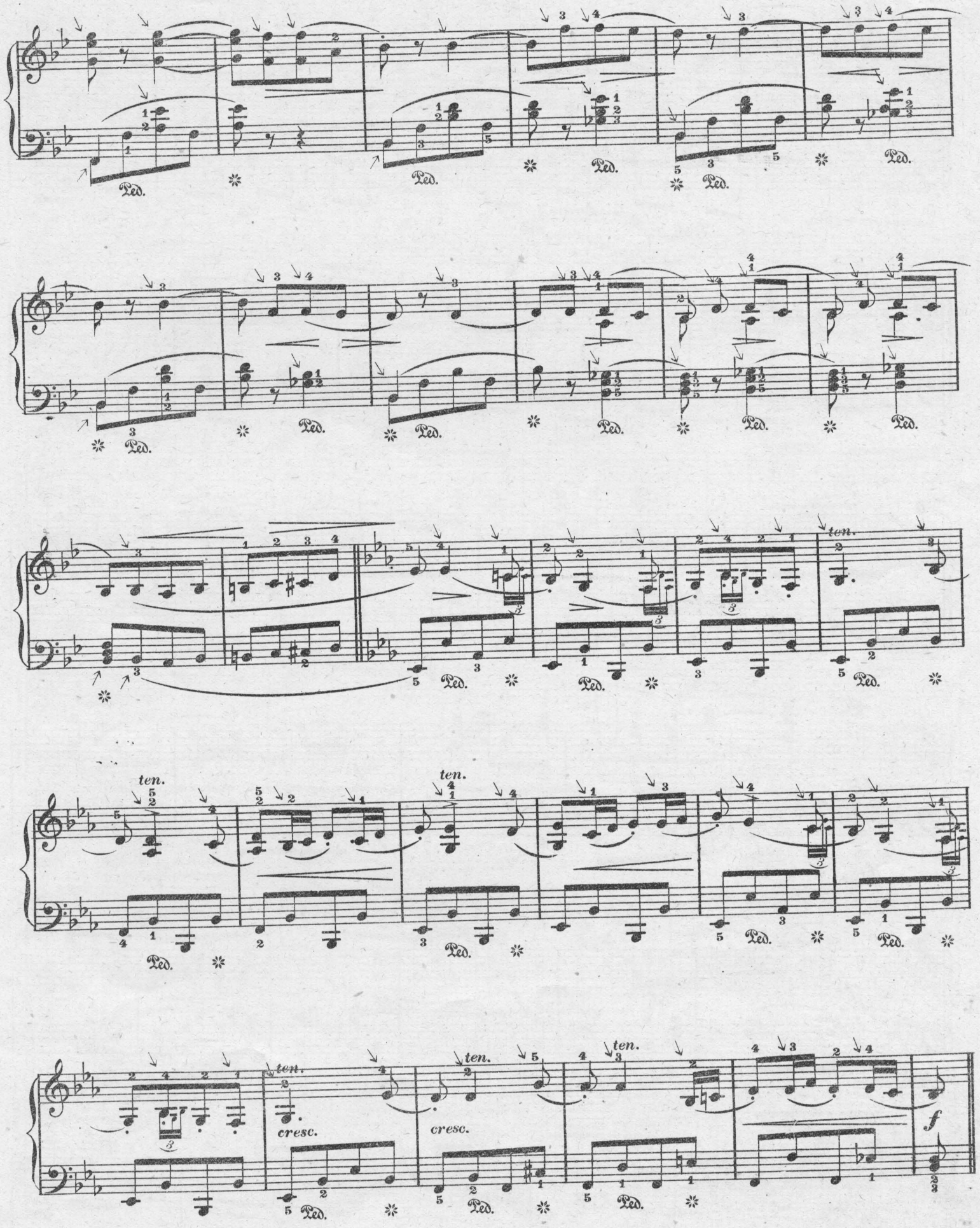
p

Ped. Ped. Ped.

Ped. Ped. Ped.

Ped. Ped. Ped.

Ped. Ped. Ped.


Ped.
ten.
cresc.
f

mf cresc.

f cresc.

ten.

ff *f*

ff

p *f*

Gradually softer and softer.

mf *dim.* *p* *dim.* *p* *pp*

Ped.

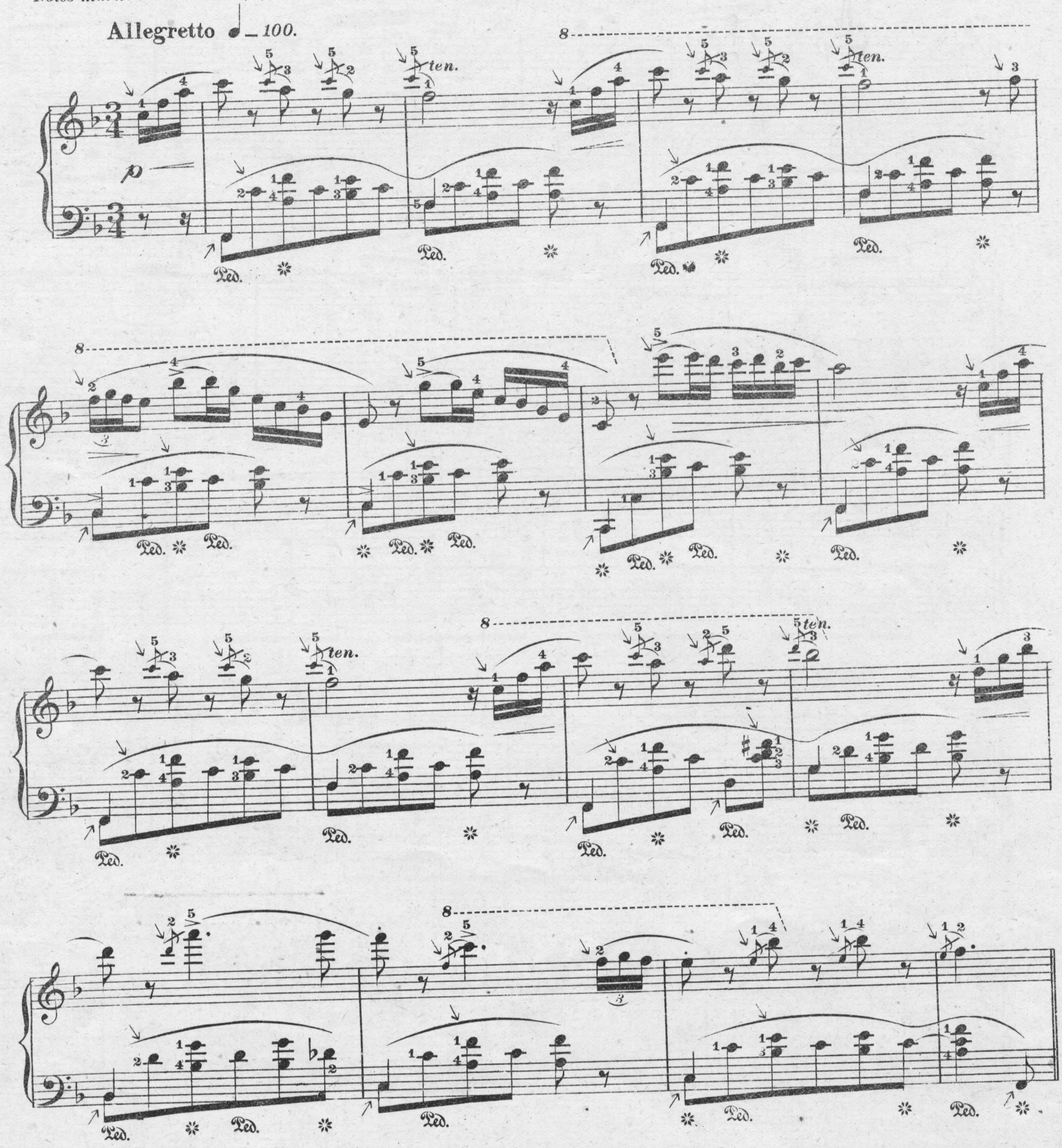
PLUIE de RUBIS.

(SHOWER OF RUBIES.)

To insure a refined and scholarly rendition of the piece the artistic use of pedal as indicated as imperative.
Notes marked with arrow (↘) must be struck from the wrist.

J. Prosinger.

Allegretto ♩ = 100.



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p

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped.

f

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped.

f

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped.

f *mf*

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped.

8 8 *rit.* *a tempo.*

cres - - - - cen - - - - do *f* *p*

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped.

Edition Kunkel.

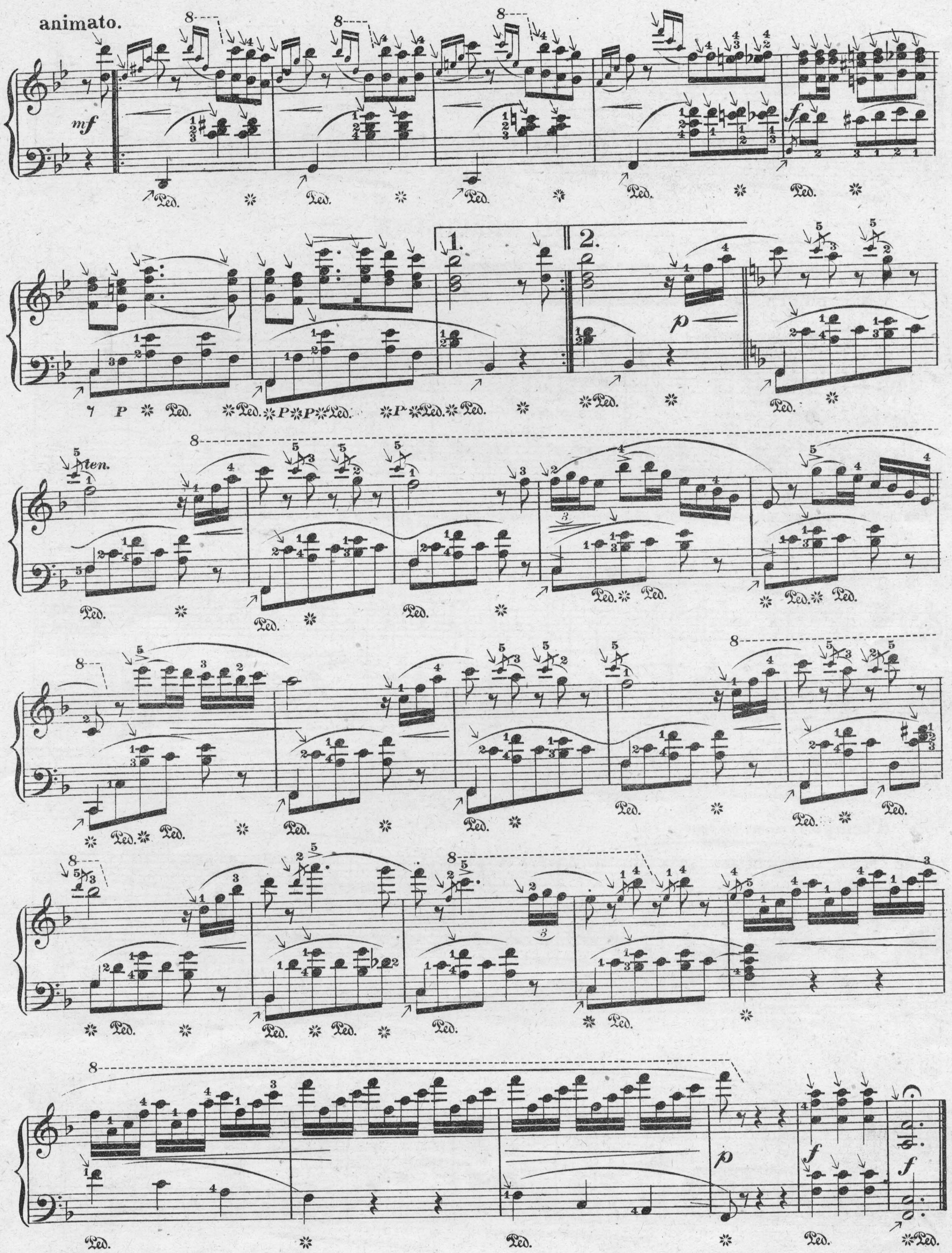
ten.

To facilitate the execution for small hands the small notes in the chords of the right hand may be omitted in this part.

Risoluto.

f

1. 2.


animato.
ten.
Ped.

DANCE OF THE VIOLETS.

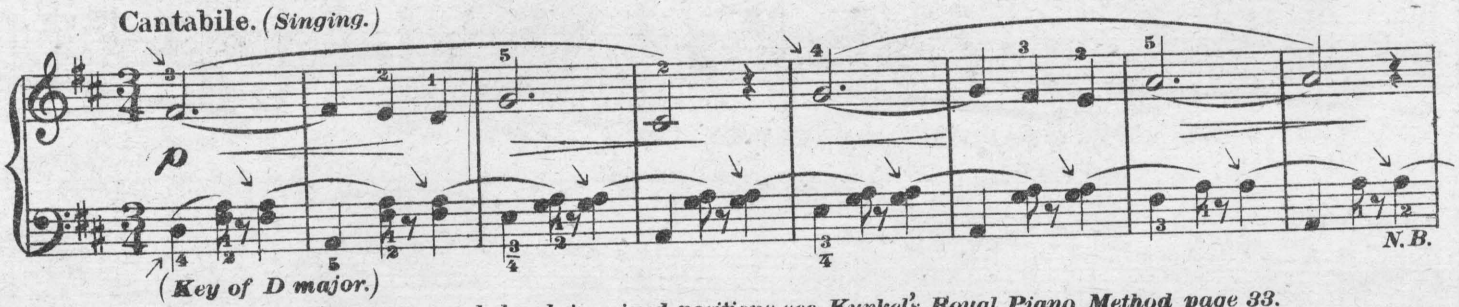
VALSE GRACIEUSE.

Notes marked with an arrow (↘) must be struck from the wrist.

PAUL MORI.

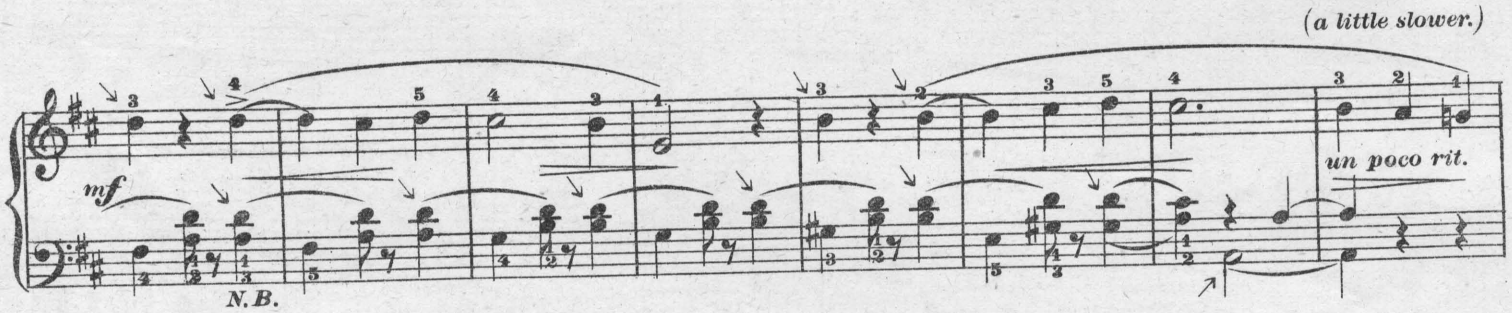
Tempo di valse. ♩. = 80. *(In waltz time.)*

Cantabile. *(Singing.)*

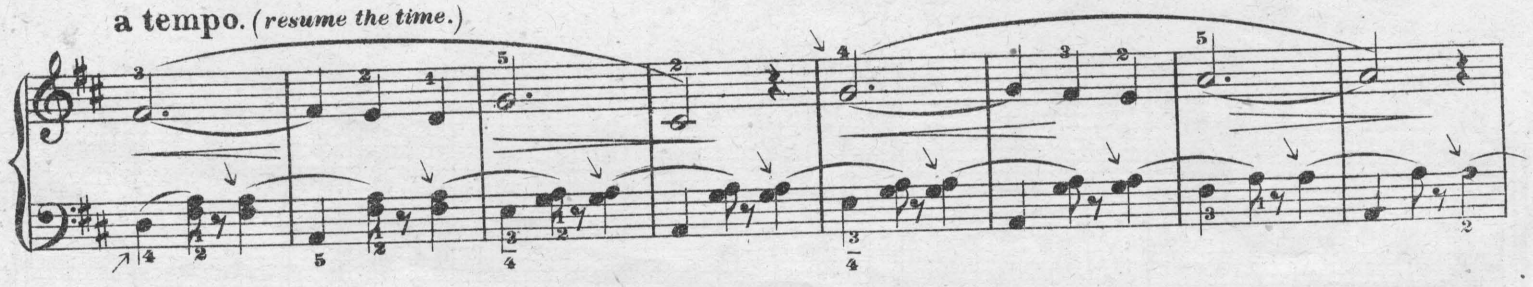


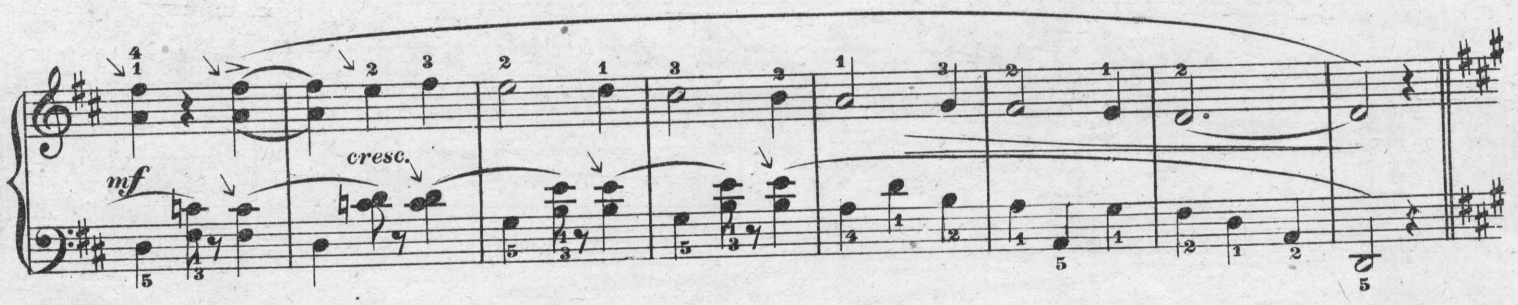
For the proper execution of passages and chords in mixed positions see Kunkel's Royal Piano Method page 33.

(a little slower.)



a tempo. *(resume the time.)*





N. B. Notice the change of fingering.

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1816 - 4

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Leggiero. (*Lightly.*)

mf

(*Key of A major.*)

N.B.

1.

f

N.B.

Ped. ✻

2.

a tempo.

molto rit.

p

mf

N.B. N.B.

a tempo.

un poco rit.

mf

cresc.

TRIO.

Cantabile.

mf

(*Key of G major.*)

N.B.

N.B.

cresc.

p

mf

cresc.

p

Ped.

Cantabile.

pp

1.

2.

cresc.

N. B.

N. B.

p

N. B.

N. B.

a tempo.

un poco rit.

cresc.

FROLIC IN THE BARN YARD.

RONDO.

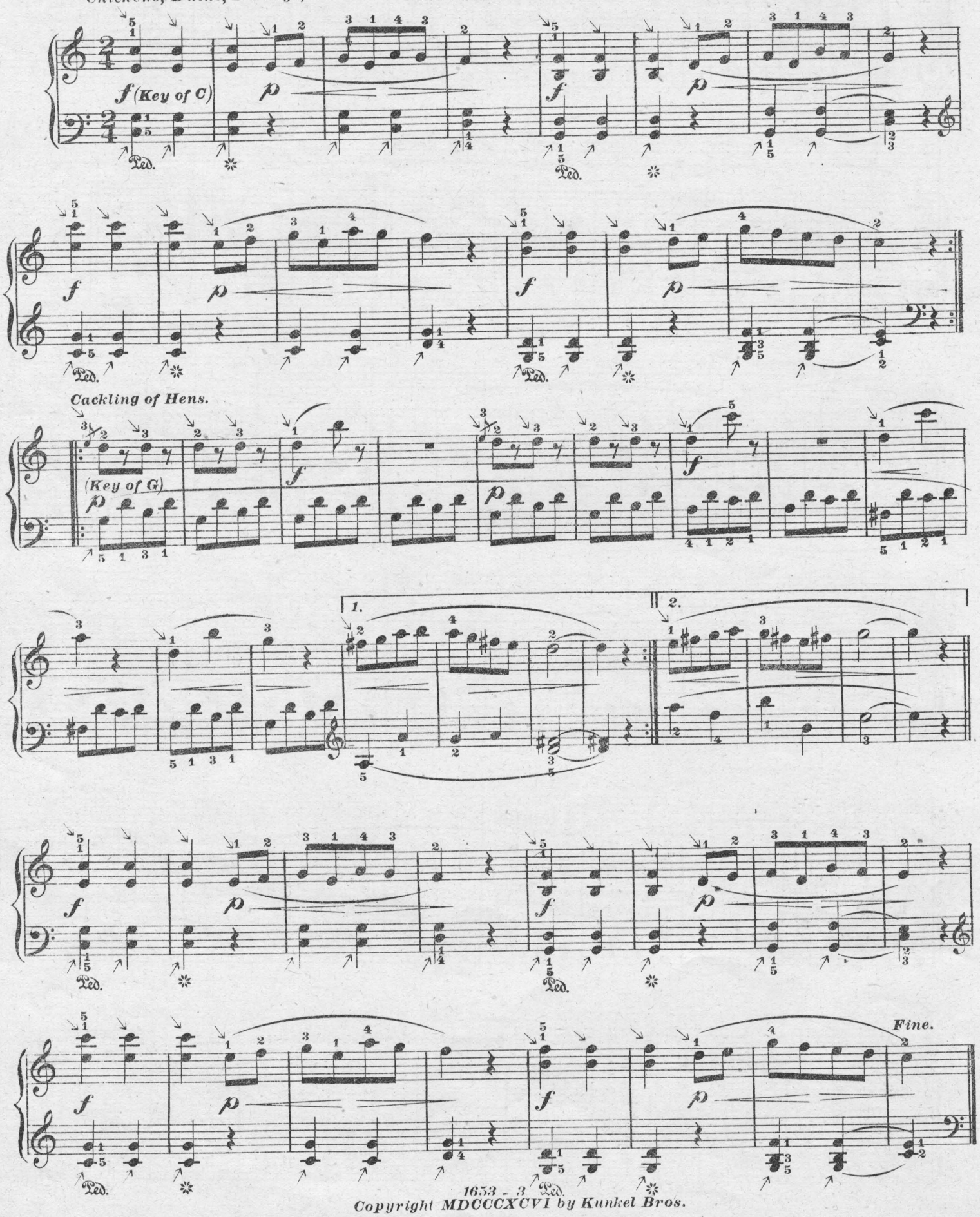
Lively. 𝅗𝅥 = 96.

CARL SIDUS.

(Chorus of the Fowls.)

Chickens, Ducks, Turkeys, etc.

Notes marked with an arrow must be struck from the wrist.



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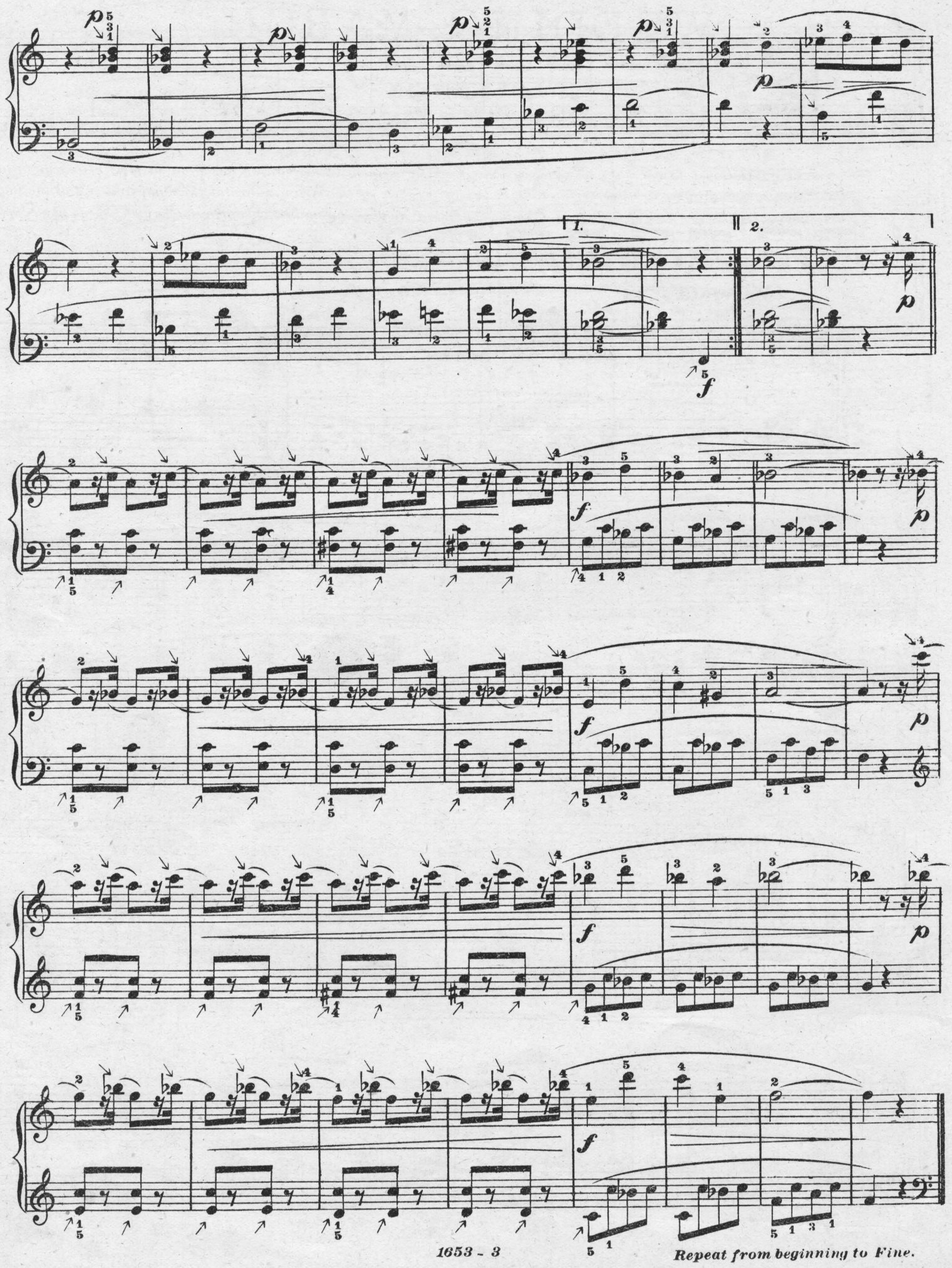
The Turkey Gobble, Gobble.

(Key of F)

The happy Farmer sings.

(Key of B♭)



Repeat from beginning to Fine.

WEDDING MARCH

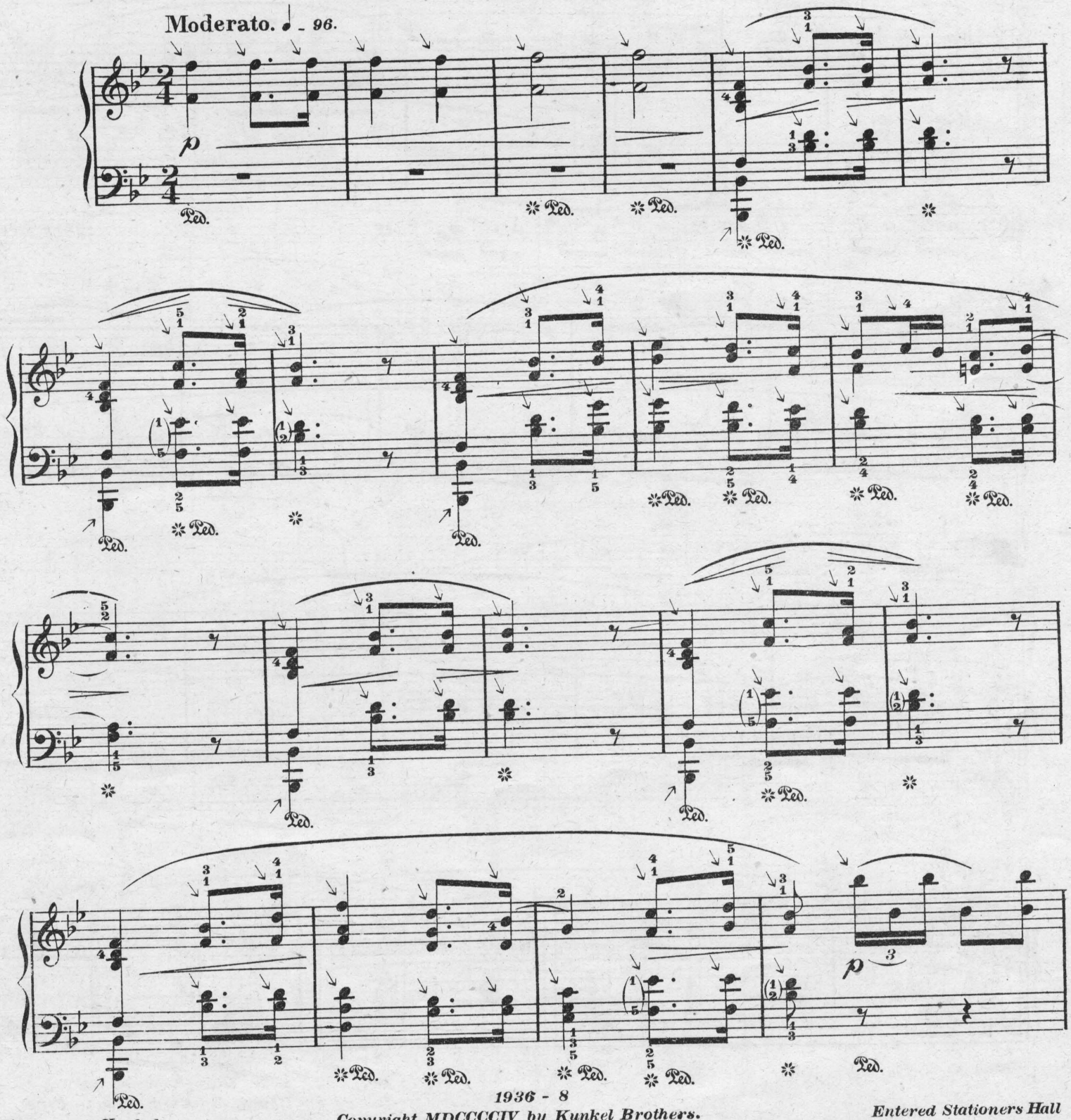
from

LOHENGRIN.

FRANZ LISZT. **RICHARD WAGNER.**

The bridal chamber; to the right, an oriel casement, which is open. Music behind the Stage, at first heard quite in the distance, and gradually approaching nearer; at the middle of the strain, doors at the right and left of the Stage are opened; the Ladies enter leading in Elsa, the King and Nobles leading in Lohengrin; Pages with light go before them.

Notes marked with an arrow (↘) must be struck from the wrist.



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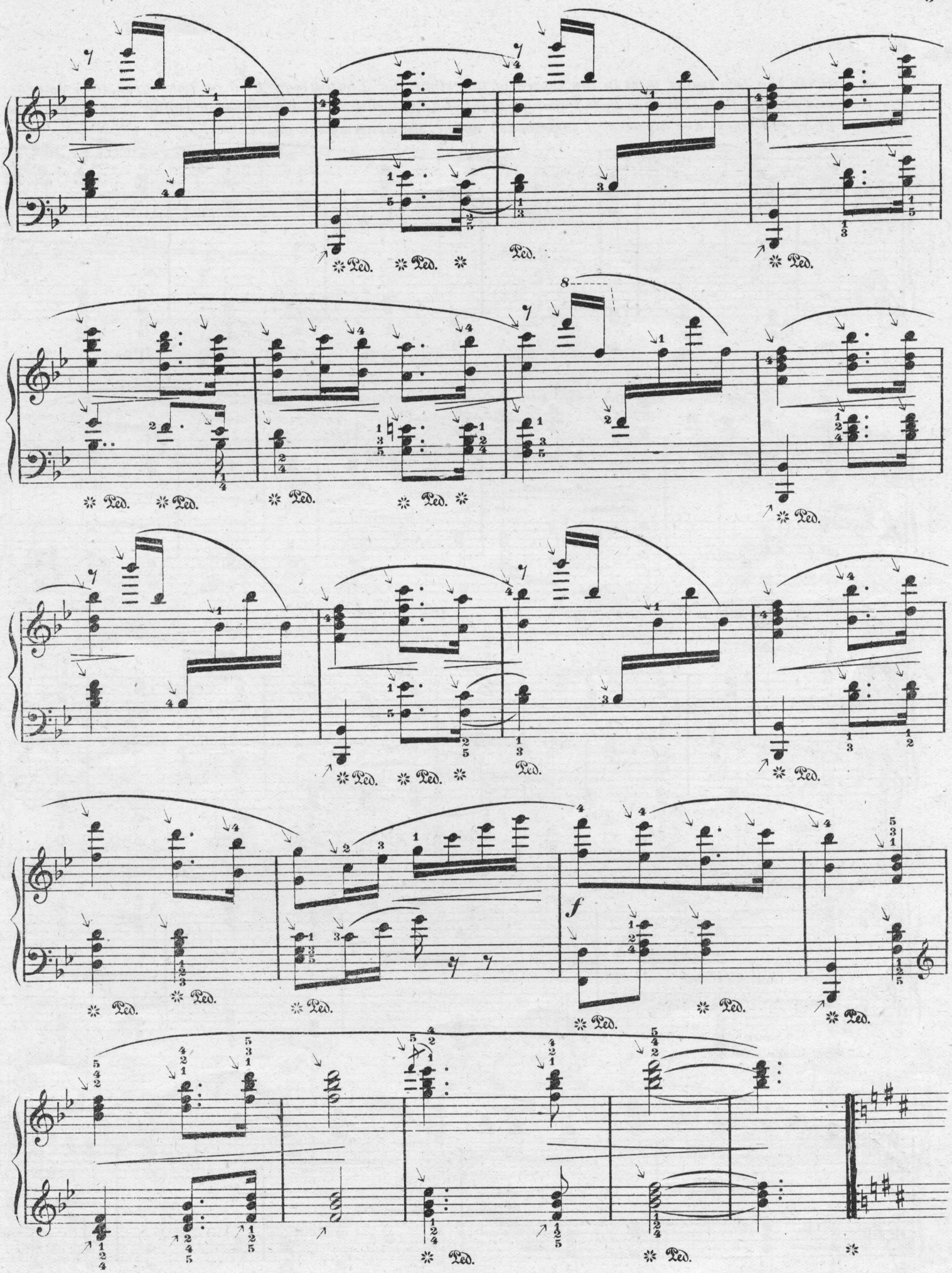
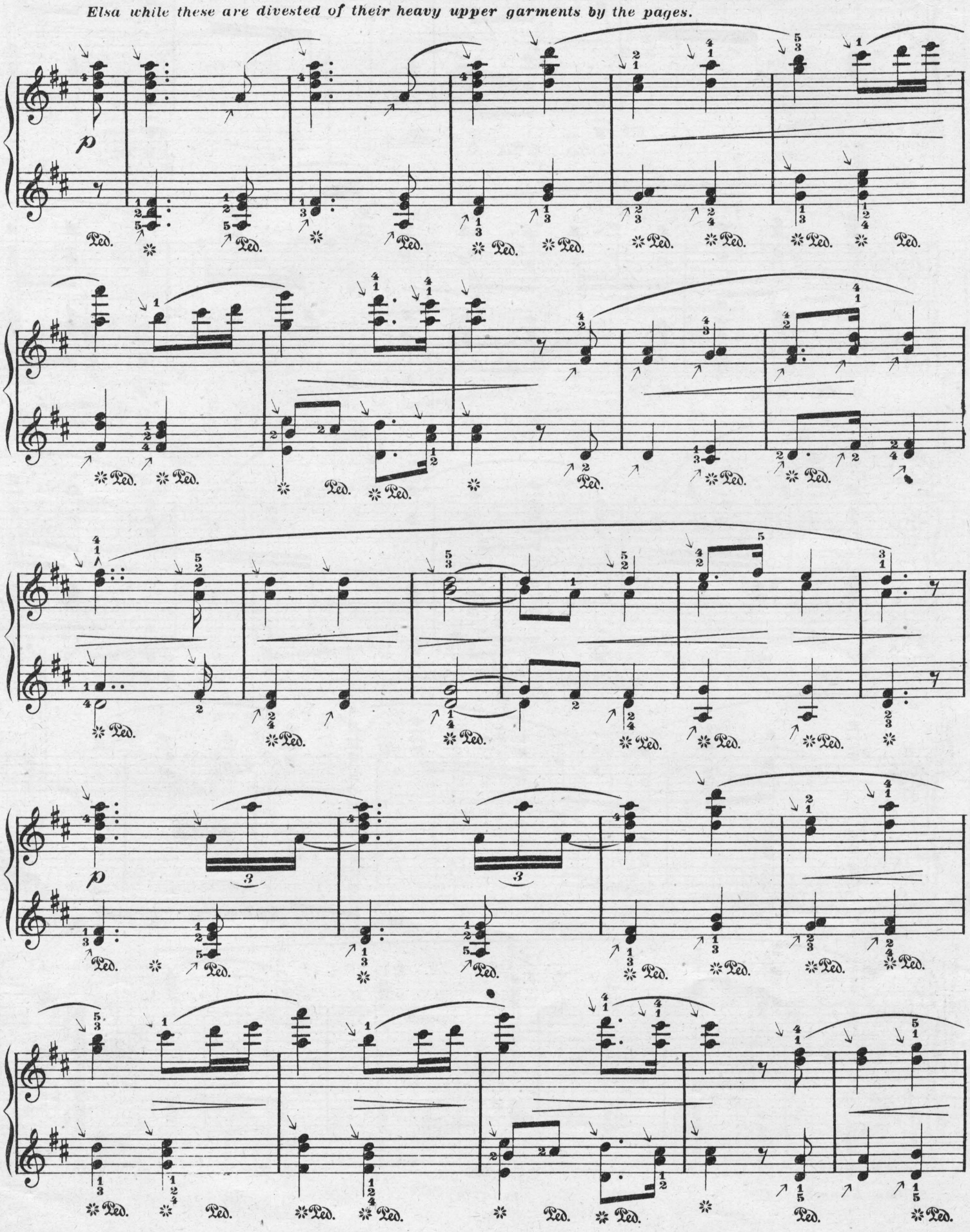
Cantabile.

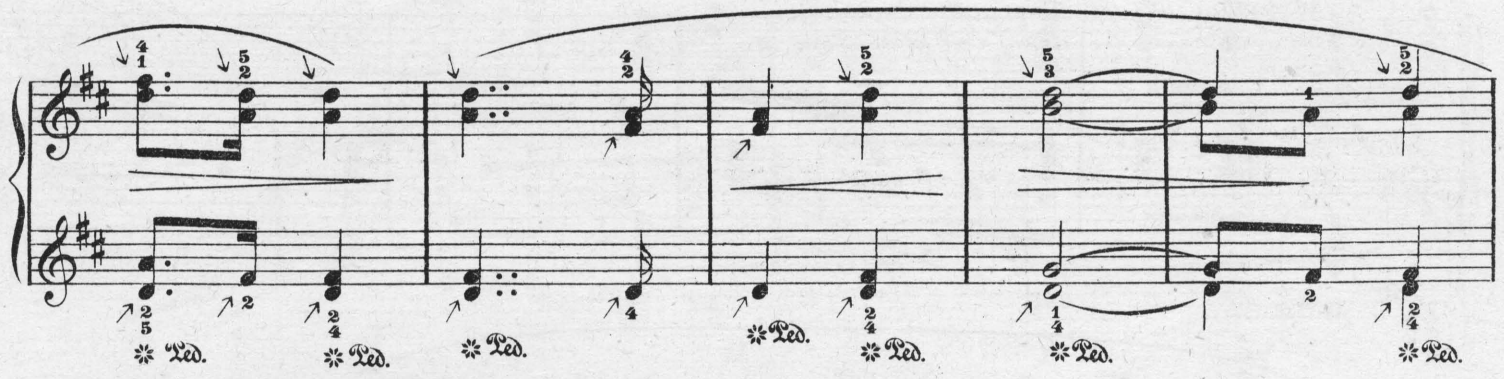
cresc.

f

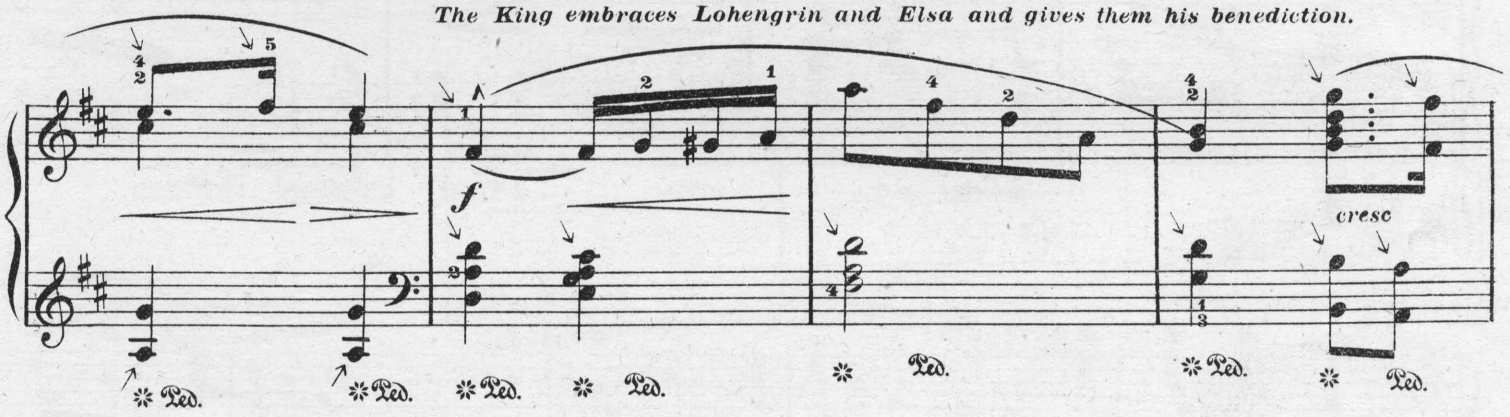

Ped.
8
f

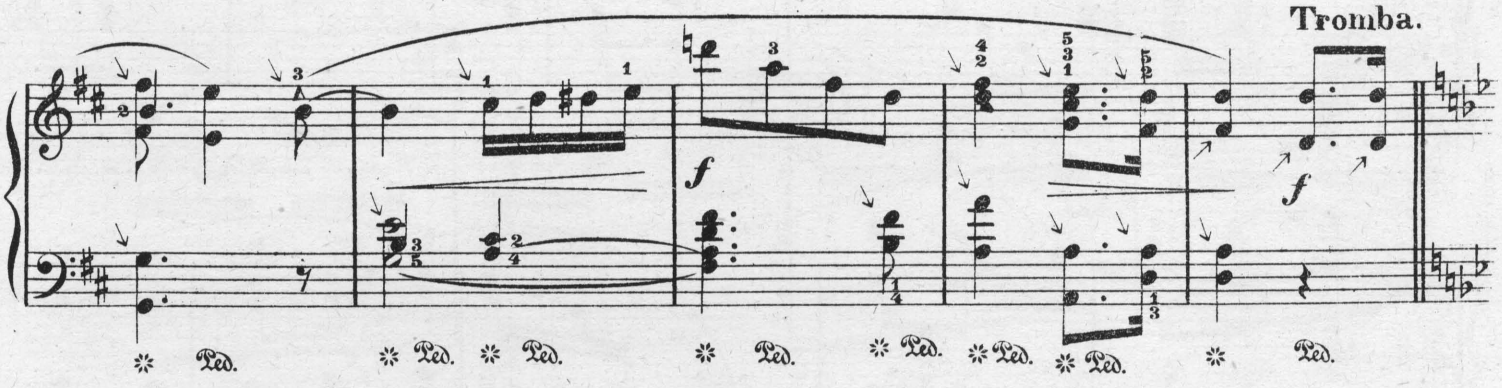
When the two trains meet in the centre of the stage, the Ladies lead Elsa to Lohengrin, they embrace, and remain thus standing in the centre. Eight Ladies walk in slow procession round Lohengrin and Elsa while these are divested of their heavy upper garments by the pages.



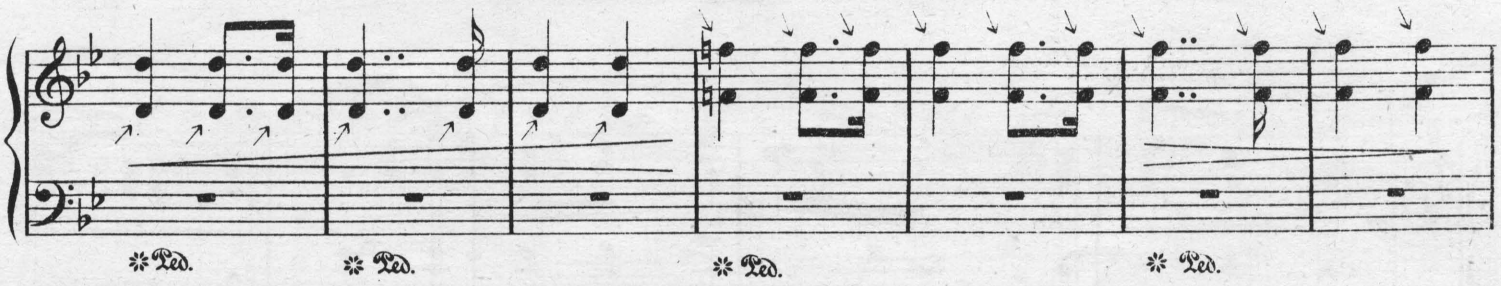


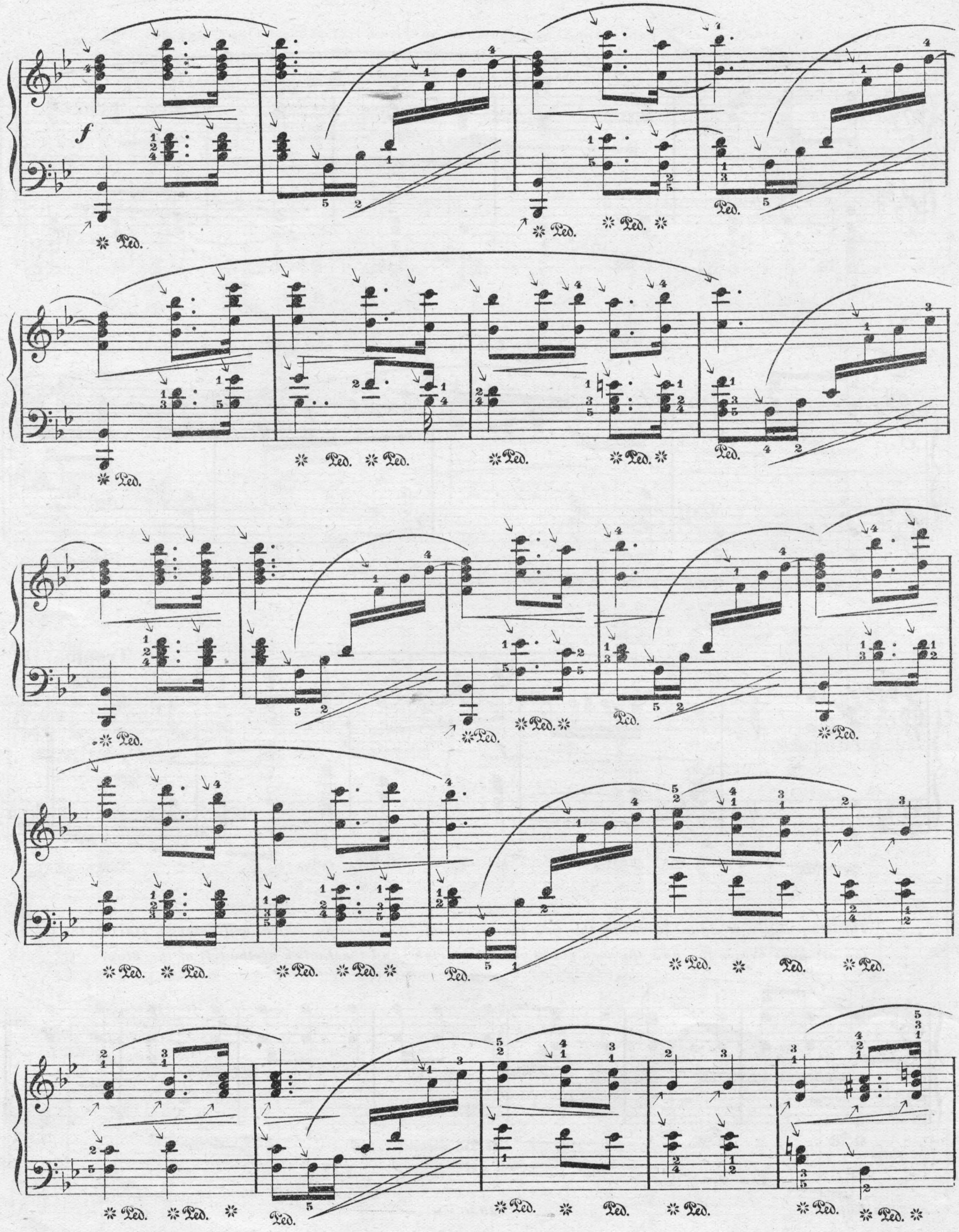
The King embraces Lohengrin and Elsa and gives them his benediction.



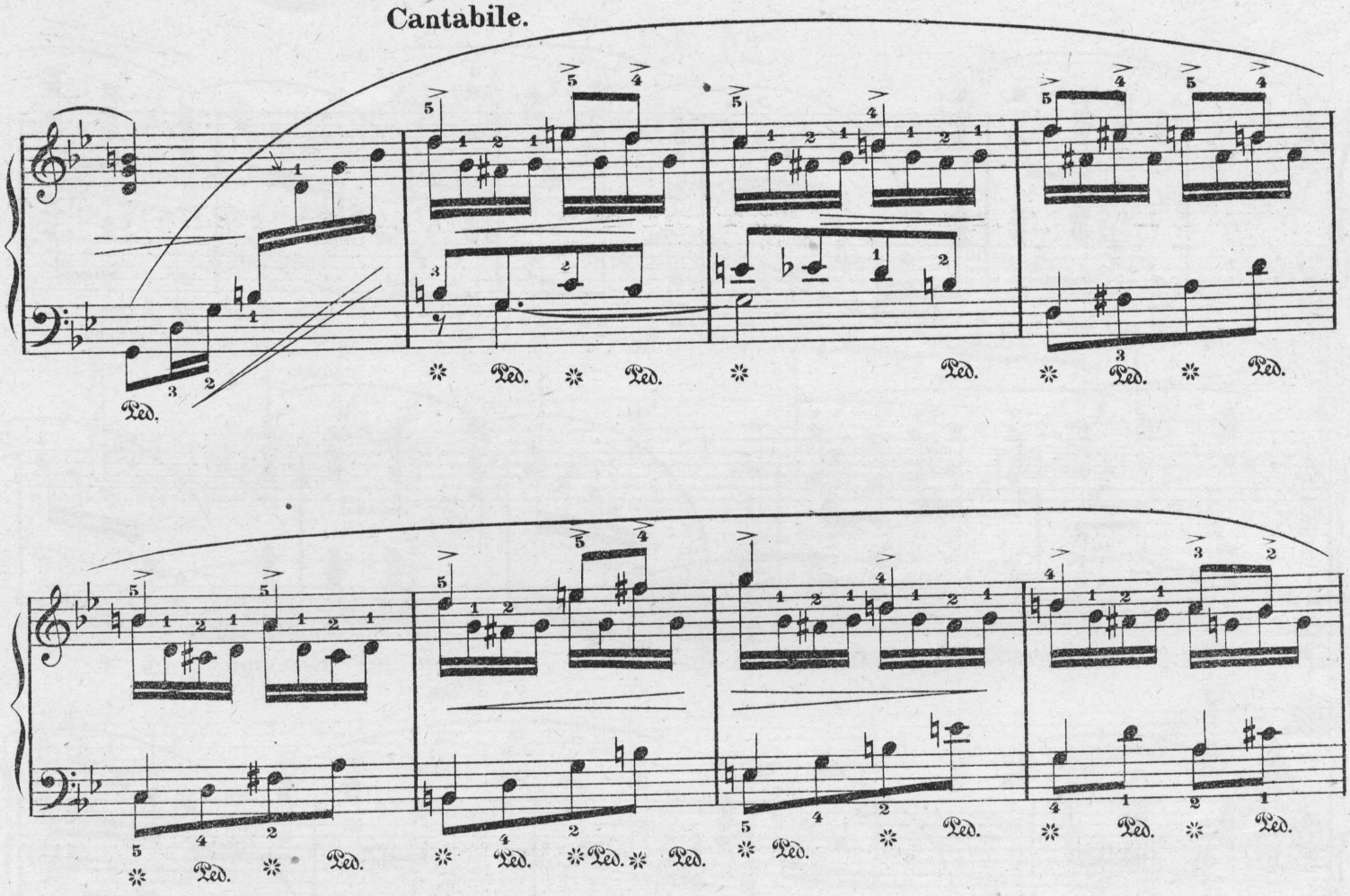


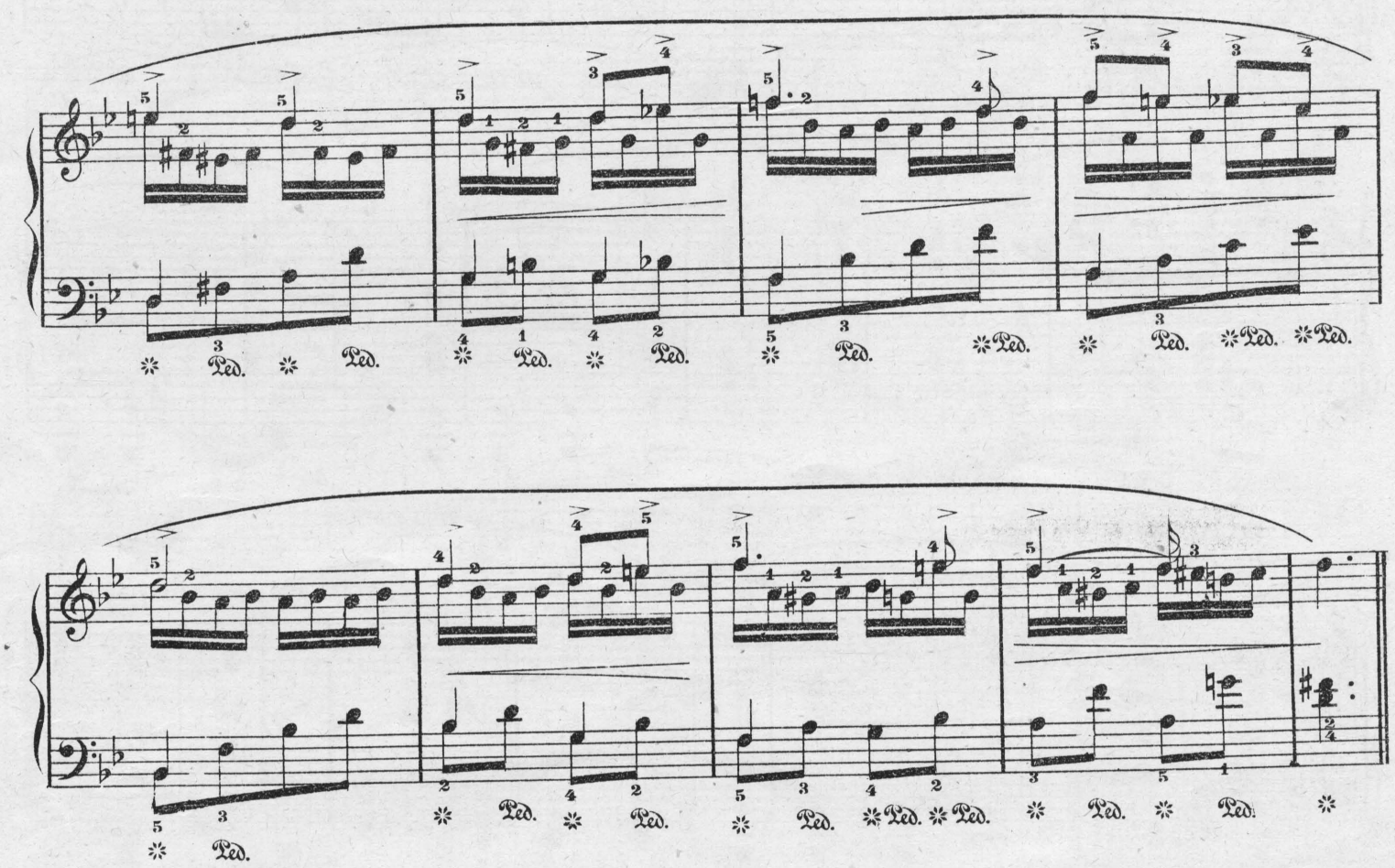
The Pages give a signal to retire; the two trains resume the order in which they entered. During the following all pass before the pair, the men going out at the right and the Ladies at the left of the Stage.

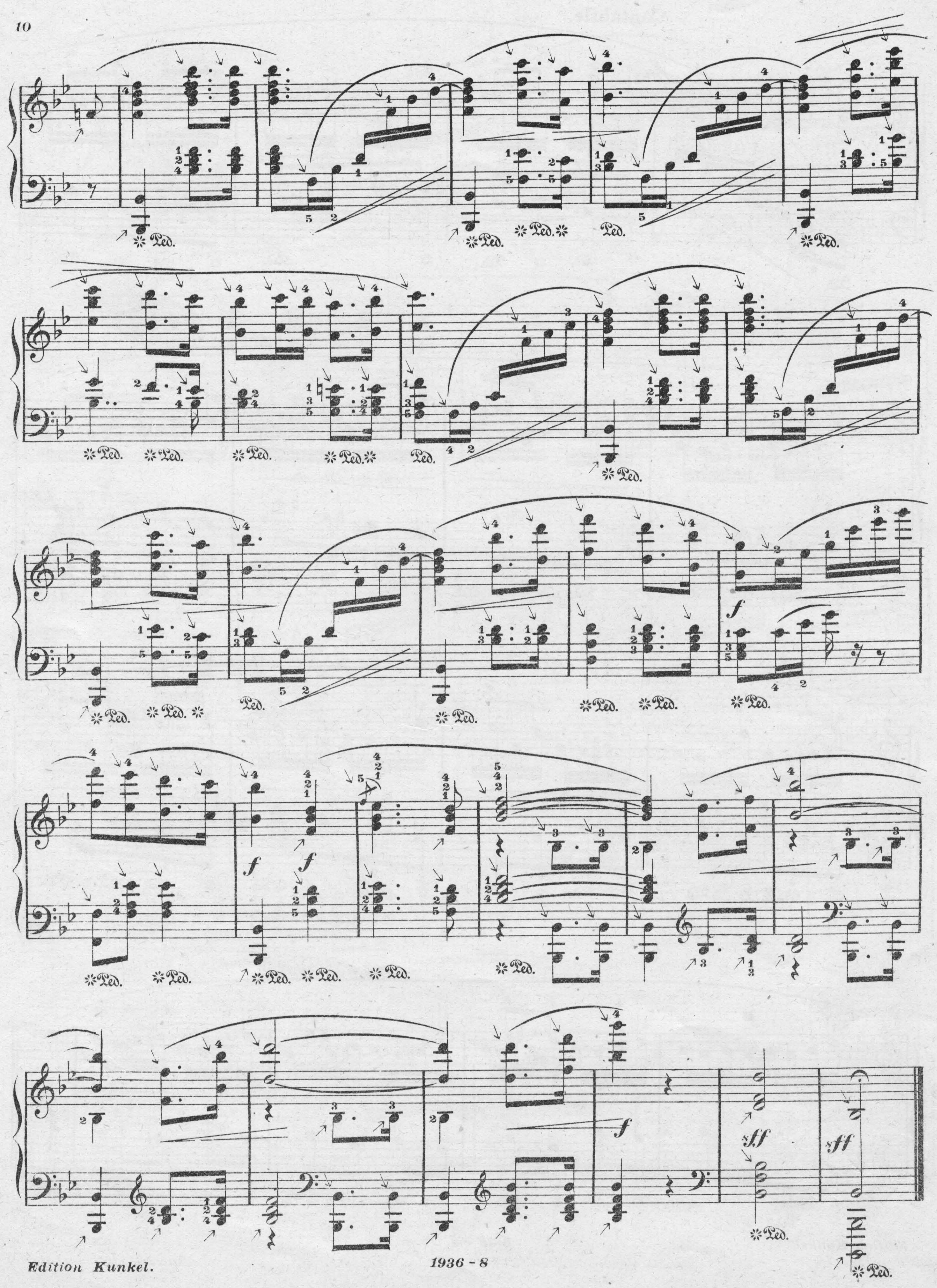



f
Ped.

Cantabile.






Ped.
f
ff

TOM.

Words by
JESSIE BEATTIE THOMAS.

Music by
CHARLES KUNKEL.

Moderato.

I don't know half I'm do - in', I'm so in love with Tom, There's no un sweet as

he is in all, all Chris - ten - dom. I see him in the flow - ers, I

see him in the skies, I see him in the sun - set And in the stars that rise.

1934 - 6

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REFRAIN.

a tempo.

A rock - in' or a sing - in', I'm a rock - in', sing-in' Tom, Tom's

f *mf*

in the preach-er's preach - in', and he's mixed up with the psalm. A

sleep - in' I'm a dream-in' of that dar - lin' fel-low's name, And

rit. *(slower - at pleasure)* a tempo.

when the sun's a gleam - in' I'm dream-in' just the same. A

ppp *ppp*

pppp

rock - in' or a sing - in', I'm a rock - in' sing-in' Tom. Tom's

pp

Ped. * Ped. * Ped. * Ped. *

in the preach-er's preach-in' And he's mixed up with the psalm. A

Ped. * Ped. * Ped. * Ped. *

rit.

sleep-in' I'm a dream-in' of that dar - lin' fel-low's name, And when the sun's a

Ped. * Ped. * Ped. * Ped. * Ped. *

(slower- at pleasure.)

gleamin' I'm dreamin' just the same.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Tempo I.

When church bells are a ring - in' it seems they're wed - din' bells, All

p

things look to be marry - in'. e'en dais - ies in the dells. My

eyes did sure - - ly tell him, his ans - wer he might guess, For

rit. *rit.*

it was ea - - sy see - in' that I meant it for yes.

REPEAT REFRAIN.

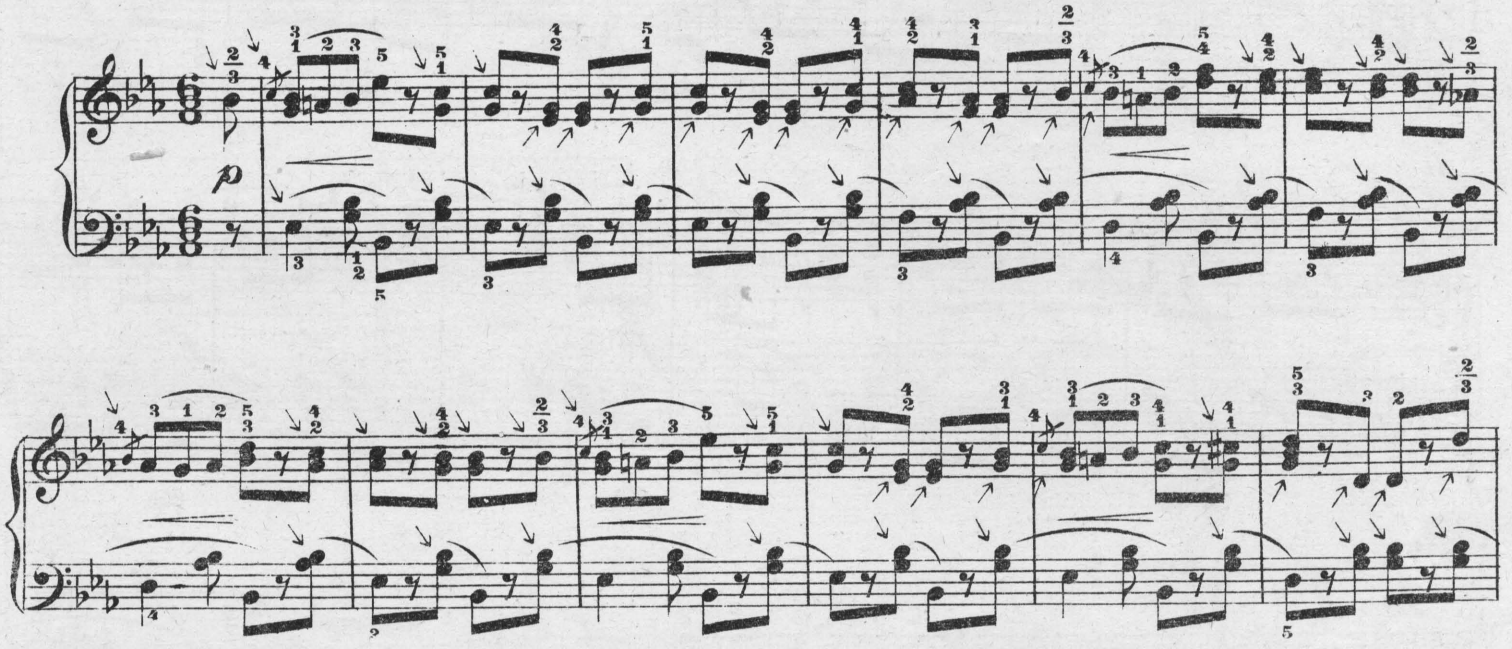
OUR COLORS.

March.

Notes marked with an arrow (↘) must be struck from the wrist.

JOHN F. ROBERT.

March time. ♩. = 112. Giocoso.



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ten. ten.

f *f* *p*

Ped. Ped.

ten. ten.

f *f*

Ped. Ped.

1. 2.

p

TRIO.

f *p* ten.

Ped.

f

Ped.

ten.

p

Ped. Ped.

1. 2.

ff

Ped. Ped. Ped. Ped. Ped. Ped.

Trombone solo.

rf

Ped. Ped. Ped. Ped. Ped. Ped.

ten. ten.

rf p

Ped. Ped. Ped. Ped.

1. 2.

Ped. ff

p

cresc.

rf *p*

Ped. ✻

cresc.

rf

rf

Ped. ✻

ten. ten. ten.

animato.

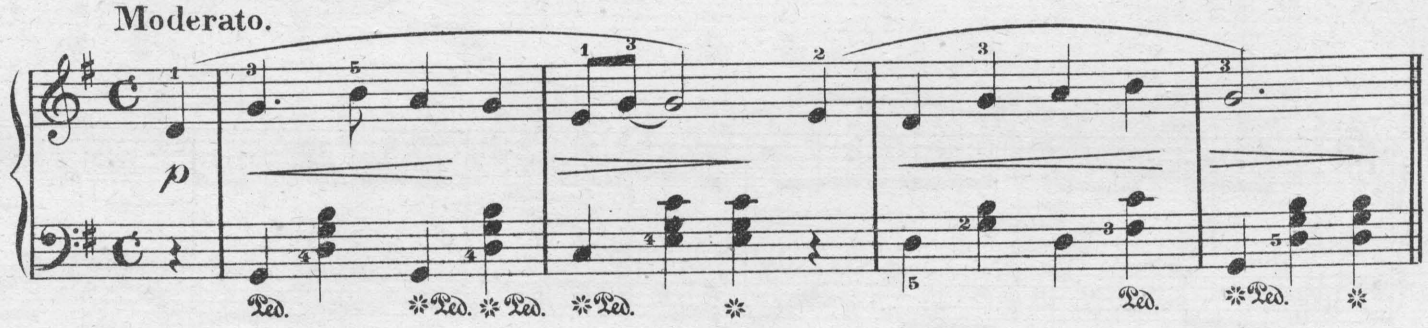
8

I'S JUS' YO' LITTLE FUZZY WUZZY KINKY INKY COON.

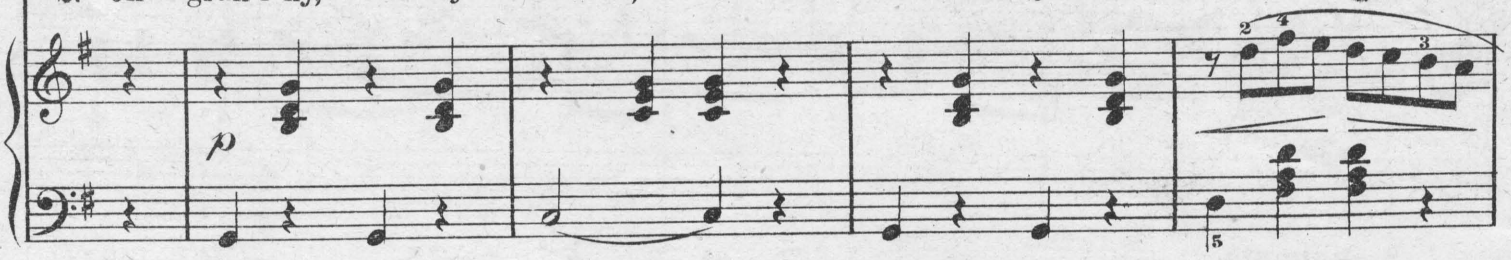
Words by
JESSIE BEATTIE THOMAS.

Music by
CHARLES KUNKEL.

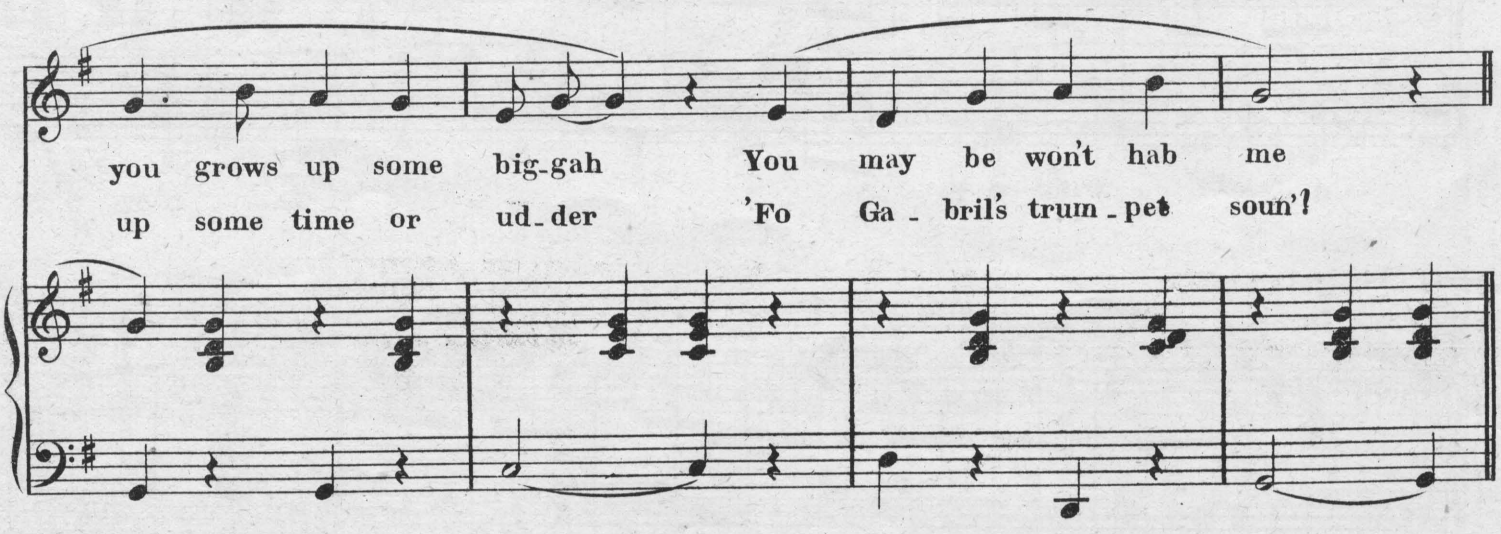
Moderato.



1. Come heah, you lit - tle nig-gah, Come sot on gran-ny's knee. When
2. Oh gran - ny, won't my brudder, Be - neat' de myr - tle moun', Wake



you grows up some big-gah You may be won't hab me
up some time or ud-der 'Fo Ga - bril's trum - pet soun'!



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To tell you 'bout yo' dad-dy, He hoed de beans and co'n, He's
Yu' said he's on - ly sleepin', Dat he would wake some day, De

bur- -ied wid yo' mammy Close to de old farm barn. Dey
an- -gels am a keepin' Him mos' too long a - way. So

sold 'em from each ud-der, It broke der lub-bin heart, Dey's
when it comes to- -morrow Let's ask de an-gels' Lo'd If

rest - in' now to - ged - der To neb - ber, neb - ber part. Yu's
brud - der we can't bor - row A lit - tle while from God. I's

a little faster.

jus' my lit - tle fuz - zy wuz - zy, Kin - ky in - ky, Kin - ky coon, Yu's
jus' yo' lit - tle fuz - zy wuz - zy, Kin - ky in - ky, Kin - ky coon, I's

gran - ny's soo - ty too - ty woo - ty, Soo - ty woo - ty, Sta's and moon, De
gran - ny's soo - ty too - ty woo - ty, Soo - ty woo - ty, Sta's and moon, De

morn, de day time and de ebe-nin', Yu's de sun-set, Yu's de noon, Yu's
morn, de day time and de ebe-nin', I's de sun set, I's de noon, I's

jus' my lit-tle fuz-zy wuz-zy, Kin-ky, in-ky, Kin-ky coon. Oh,—
jus' yo' lit-tle fuz-zy wuz-zy, Kin-ky, in-ky, Kin-ky coon. I'll—

shuf-fle yo' feet, my hon-ey, Jus' hoe down de cab-in flo', Den
shuf-fle my feet, yo' hon-ey, I'll hoe down de cab-in flo', Den

go pass yo' cap fo' mon-ey, Dey's white folks der at de do', Buy
sho' pass my cap fo' mon-ey, Dey's white folks der at de do', Buy

gran - ny a red ban - dan - na, Fo' yo' se'f a new ban - jo An'
gran - ny a red ban - dan - na, Fo' my se'f a new ban - jo An'

can - dy fo' yo' Su - san - na Wid some of de white folks' dough.
can - dy fo' my Su - san - na Wid some of de white folks' dough.

f

Giocoso.

Ped. * Ped. *

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Katie's Favorite Schottische ..... *Sidus* 35
Papa's Waltz ..... *Sidus* 35

GRADE 1 TO 1½.

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Lilian Polka ..... *Sidus* 35
The Promenade—Rondo ..... *Sidus* 35

GRADE 1½ TO 2.

STUDIES AND PIECES.

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Op. 84, sixty melodious studies in three books, each 1.00 [R. E.] ..... *Loeschhorn* 3 00
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My Darling (Yorke) ..... *Sidus* 35
Child's Prattle—Rondo ..... *Sidus* 35
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Il Trovatore (Fantasia—Verdi) ..... *Sidus* 35
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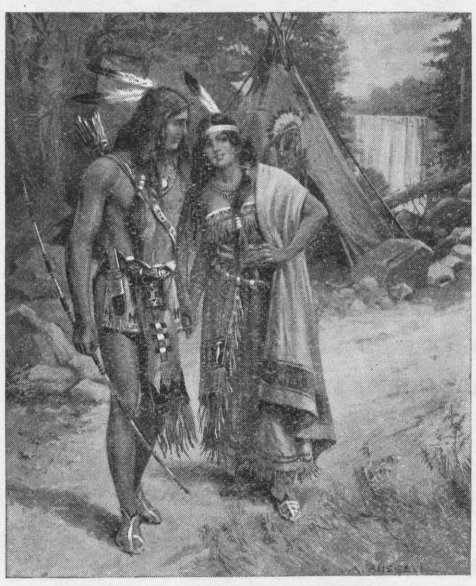

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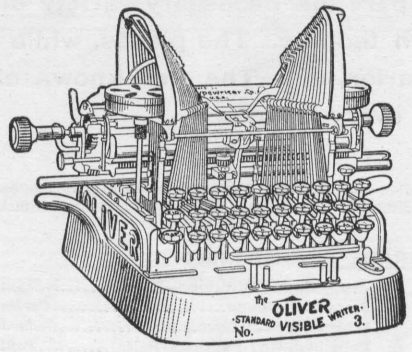

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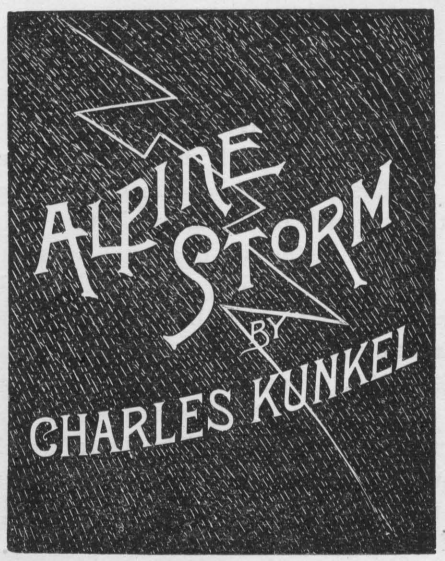

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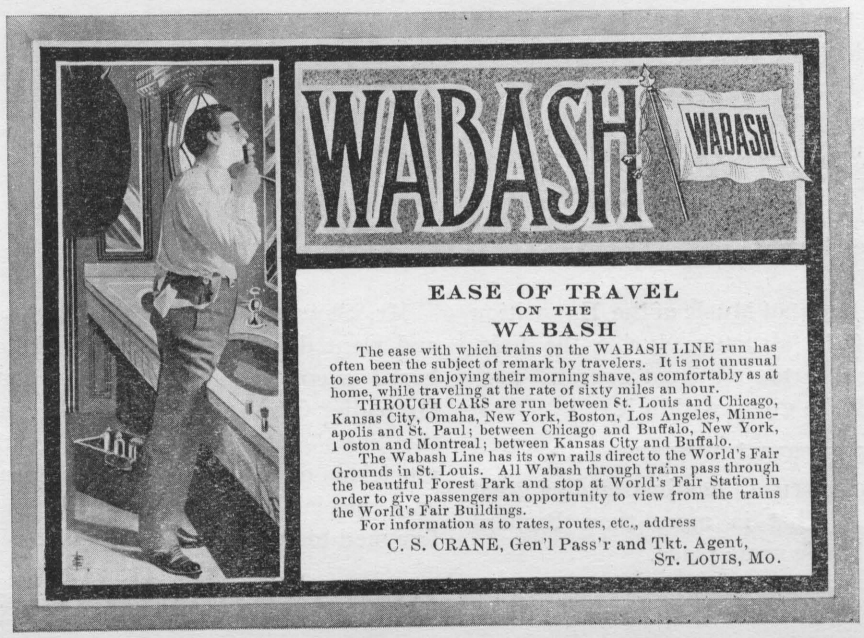

FESTIVAL HALL.

Festival Hall, the biggest auditorium on the World's Fair grounds, stands just in front of the Art Palace at the head of the main cascade, on the top of Cascade Hill, at the center from which the avenues of the Exposition's main picture radiate like the ribs of a fan. It is one of the most ornate buildings on the Fair grounds, although it is small compared to the big Exhibit buildings. The appropriation for it was $250,000. Its architect is Cass Gilbert, of New York and St. Paul, who was also the architect of the Art Palace. The dome, which will crown Festival Hall, will be the largest on earth, 165 feet in diameter, excelling in size those of St. Peter's Cathedral and the Pantheon, at Rome. These have hitherto been the largest domes in the world.

Festival Hall is a circle with a large oblong rectangle at its southern end. The circle has a diameter of 195 feet. The rectangular oblong is 250 feet long and 64 feet wide. It is intended that this oblong shall contain the stage and the accessory dressing rooms. The gigantic dome is topped by a seated sculptured figure. Below the dome is a large cylindrical drum two stories high. The upper story is pierced by a row of oeil de boeuf, or "bullseye" windows. Below the drum a beautiful engaged Ionic colonnade, 42½ feet high, surrounds the building.

The rectangular construction at the back of Festival Hall joins perfectly to the decorative screen or Colonnade of States which runs in quadrants to the east and west. The columns of this screen are only 34 feet high but are in perfect harmony with those of Festival Hall.

The total height of the building is 190 feet. The interior of the hall was designed by Chief-of-Design E. L. Masqueray. It is beautifully finished like a first class theater with extensive balconies. It seats 3,500 and contains the largest organ on earth

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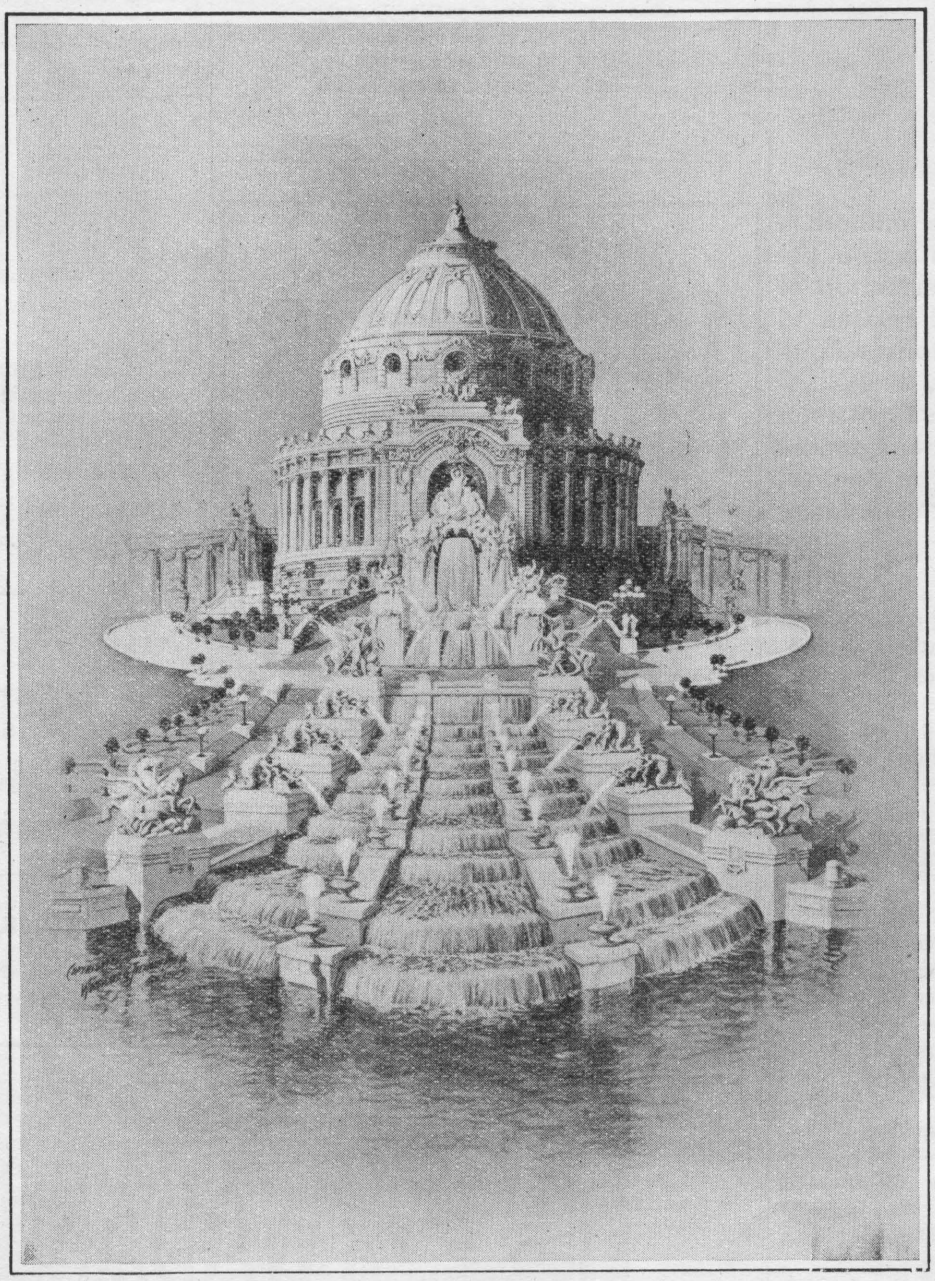
While abroad Mr. Stewart visited England, France, Austria and Russia, and heard concerts, given for his special benefit, by the most celebrated military bands in those countries. In all the capitals he visited, he was accorded a hearty welcome as representative of the Exposition, and everything possible was done to aid him in securing the information he desired.



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Mr. Stewart left America on September 8 and went direct to England. In London he heard a concert by the famous band of the Grenadier Guards, which was then playing at the Earls' Court Exposition. Only thirty musicians of the band were performing, but as a special favor, the full strength of sixty-five men took part in the concert.

In Paris, Mr. Stewart heard a concert, arranged for his special benefit, by the celebrated band of the Garde Republicane. That organization is composed of eighty of the finest musicians of the French Army. Besides being famous for its excellent music, the organization is interesting because of its history.

From Paris Mr. Stewart went to Berlin, where he attended a concert given by the combined bands of the regiments of the Fourth Garde and the Fourth Grenadier Garde. The bands of the German Army seldom have more than thirty men, but, to give a good idea to the Exposition representative of what could be done by a large organization, the officers of the regiments arranged to have a concert by the combined bands, so that sixty-five musicians played at one concert.

In St. Petersburg Mr. Stewart was entertained by the officers of the Cavalier Garde, one of the Czar's favorite regiments. He was tendered a banquet at the regiment's armory. Preceding the banquet a concert for his special benefit was given by the regiment's band, consisting of 75 pieces.

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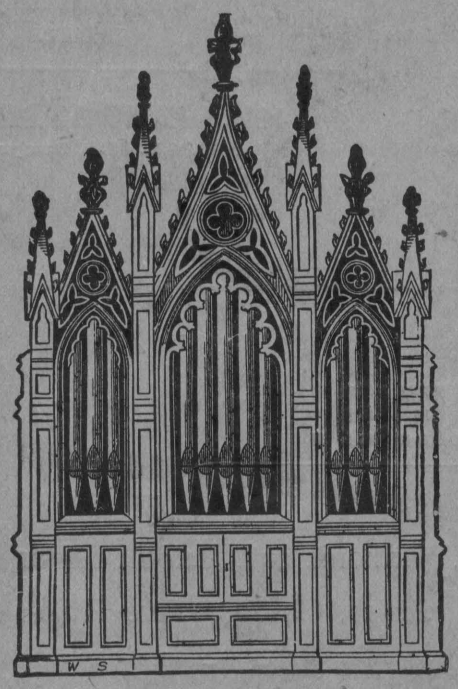

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